

VOGUE



BRIDAL
FASHIONS
HOUSE
DECORATIONS
MAY 1, 1932
PRICE 35 CTS
©THE CONDE NAST
PUBLICATIONS, INC.

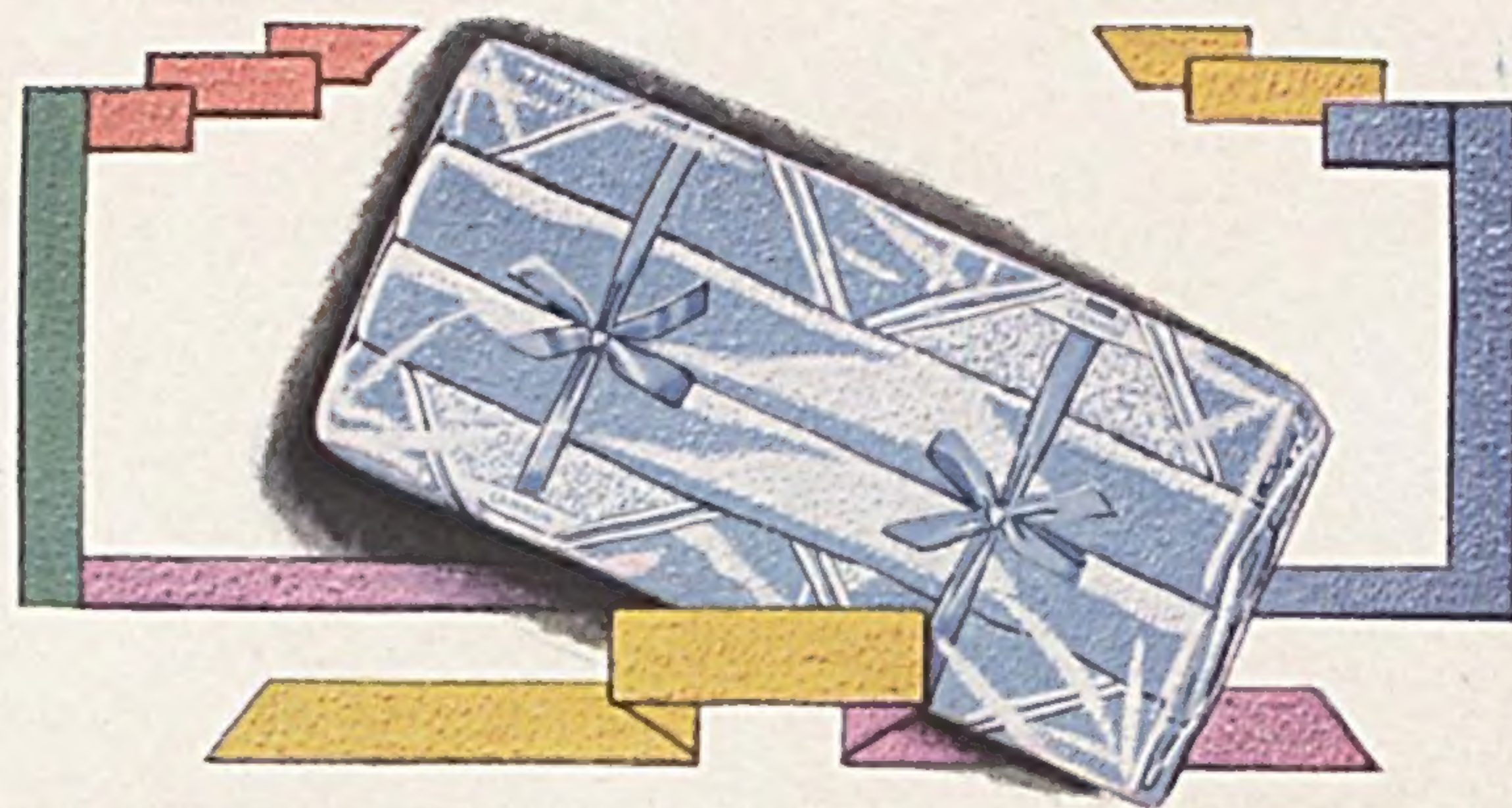
GIVING 'em or GETTING 'em -you just can't lose!

THIS INCREASING HABIT of making bridge prizes practical, as well as bright and smart and original, benefits all hands.

If you're giving the party, take a long look at this year's Cannon towels and rest your puzzling mind. What else in the world is so lovely in color, so right in design, so thrilling and yet so *thrifty*! You can give matched bath sets in the newest all-over designs—moderns, classics, florals or whatever—and still make the budget cover the party.

If you're the high-scorer, *when* have you come home with loot half so gay *and* half so helpful! Remember, Cannon towels are soft but tough. They look like swanky show-offs, but they're ready for an every-day job all year.

They are made from a silky, long-fiber cotton, woven closely and finished most carefully. They stay fresh, fluffy, thirsty—keep their first charm and willingness, no matter



MATCHED BATH SETS—two to five dollars. . . . New Cannon ensembles contain matching towels, wash cloths and bath mat—tied with ribbons and sealed in Cellophane. Prices for seven-piece sets in all-over designs range from \$2 to \$5. Extras may be bought separately, as low as 49c for bath towels. (Other Cannon styles, to suit any taste, are priced from 25c to \$2.50 each.)

THE WINNING COLORS—jade, maize, peach, orchid, blue—were chosen by a noted stylist to go with accepted tones in bathroom furnishings. They harmonize, each with each, and blend into any good color scheme.

how hard you work them or how much you wash them. So why wait, even until the next bridge! It's barely possible you may not win. And if your bath needs new color, if your handbag holds a few small bills—you can have your grand prize in time for your splash tonight. We know that your store is expecting a visit from you—never before were towel prices so low for style so high, for service so perfect. . . . Cannon Mills, Inc., 70 Worth Street, New York City.



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TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



*Fine Glassware
A Large Selection
Within a Wide Range of Price*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

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NEW YORK

PARIS LONDON

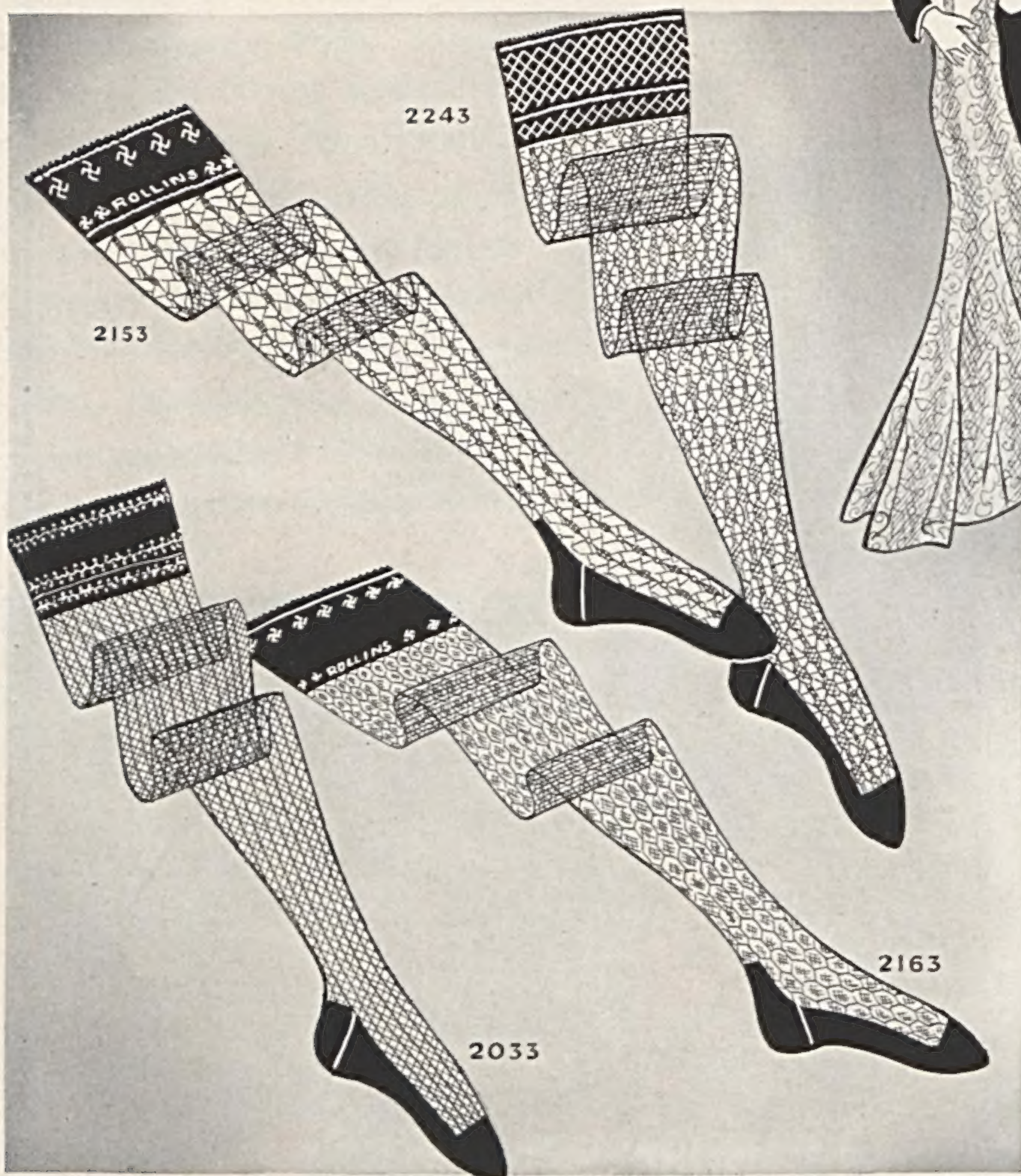


RARE OLD

Laces

SHED THE PRIMNESS OF LAVENDER TRADITIONS

AND SHOW STOCKINGS HOW TO BE SWANK



SPECIMENS of Point de Gaze copied from the treasures of a Flemish lady at Ghent. Appliques on net sketched at the Youghal convent in Ireland. Real Alencon Point procured from the needleworkers at Bayeux, France... such are the sources exploited by Rollins designers in adapting lace to Rollins Hosiery.

Originators of the lace idea in fine silk stockings, Rollins continues to introduce new lace tops and all-over laces to make the Rollins collection of lace hosiery even more complete.

The latest excitement for Spring is a quartet of filmy filets—styles 2153, 2163, 2033 and 2243—simulating the patterns of Argentella Point. Each a worthy contribution to the Rollins Renaissance of Lace.

Practical, too, despite their laciness and sheeress. Because the lacy stitches are looped and lock-stitched to resist snagging. And the genuine Run-stop, identified as a dainty red line at the hem is positive protection against garter runs.

● NEW SPRING COLORS by Rollins including Vanity, Sandwhite, Tendresse and Sunbeige are accurately coordinated with the colors of Spring fabrics.

ROLLINS HOSIERY MILLS, INC.
NEW YORK / CHICAGO / DES MOINES
SAN FRANCISCO

ROLLINS MESHES

Style 2183.....1.95
Style 2073.....1.65
Style 1963.....1.35

ROLLINS LACES

Style 2153 }
Style 2163 } 1.95
Style 2243 }
Style 2033..1.65

ROLLINS LACE TOP CHIFFONS

Featured in five popular-priced groups

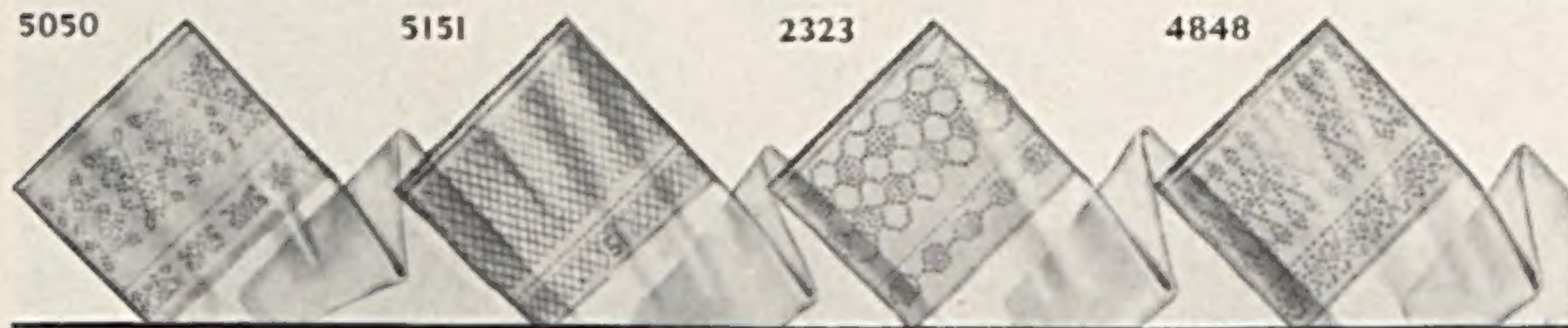
1.00 1.35 1.50 1.65 1.95

5050

5151

2323

4848



Rollins Runstop Hosiery

AT LEADING DEPARTMENT STORES AND SPECIALTY SHOPS

**Your little Daughter
will adore these
Summer Wash Frocks
from Best's**

MAIL
ORDERS
FILLED

2.95 Ann

2.95 Betsy

2.95 Camilla

2.95 Doris

3.95 Fifi

4.95 Greta

2.95 Helene

2.95

EXCLUSIVE MODELS
Guaranteed Fast Color Fabrics

ANN—Box pleated frock of Everfast dimity. Rose or copen, with white flower spray design, and white lawn collar. Sizes 8 to 14. 2.95

BETSY—Fine lawn frock with dainty leaf design in brown, copen, or red, on white ground. Solid color pipings, white collar. Sizes 8 to 16. 2.95

CAMILLA—Jumper frock of quaint Everfast print in copen or yellow, with detachable white dimity guimpe. Sizes 8 to 16. 2.95. Extra guimpes are 1.25 each.

DORIS—Adorable smocked frock with tiny puff sleeves. Everfast dimity in copen or rose with white polka dot and white collar and cuffs. Sizes 8 to 14. 2.95

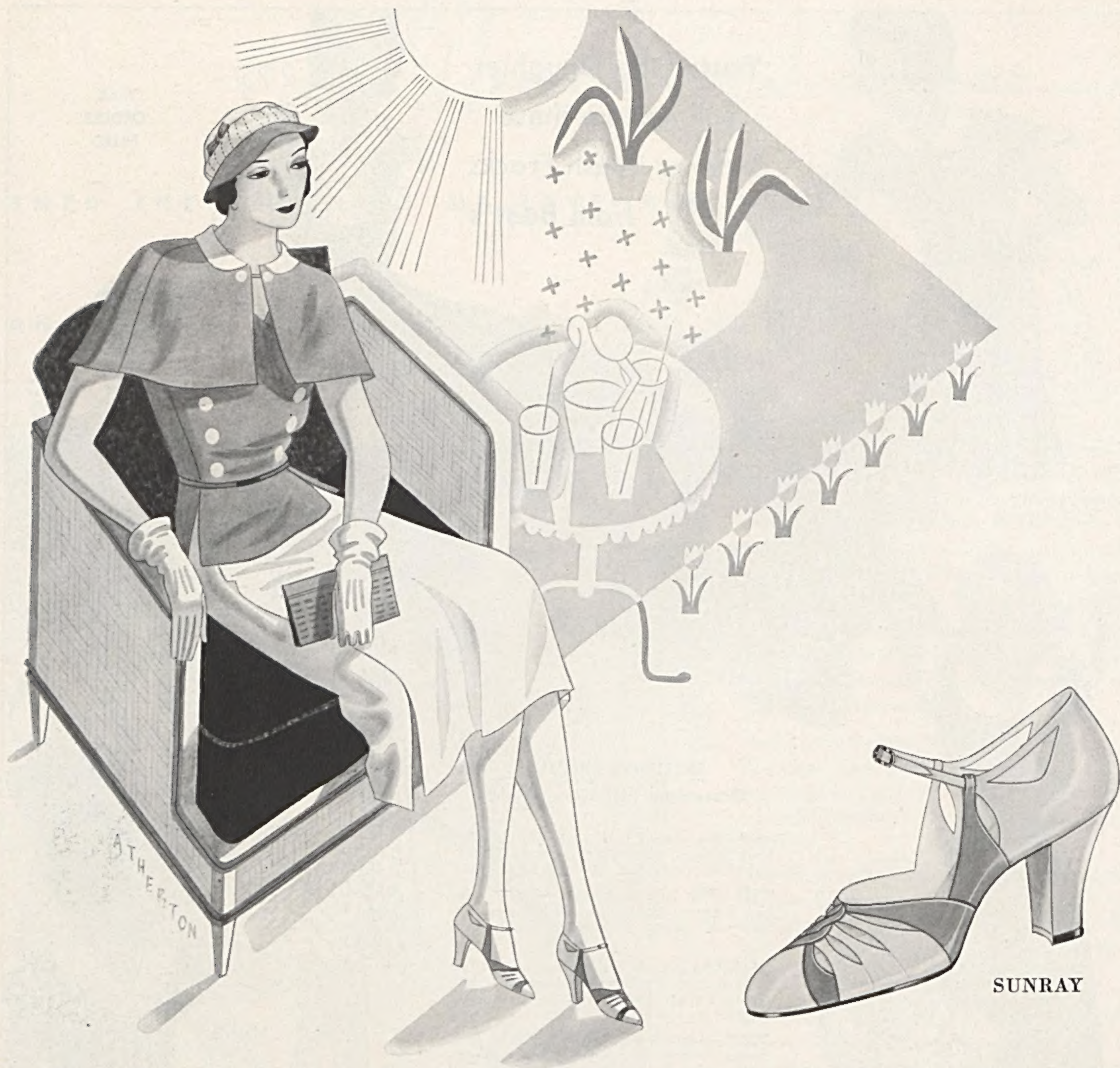
ELISE—Polka dot dimity frock in white with red, orchid, or blue dot. The crisp white organdie ruffled collar is bound in solid color. Sizes 6 to 14. 2.95

FIFI—Everfast handkerchief linen frock in white with large dots in rose or navy, and solid color pipings to match. Sizes 8 to 16. 3.95

GRETA—Girls love Best's bow frocks, of Everfast cotton piqué in white, yellow, or pink. They are perfect for tennis and warm days. Sizes 6 to 16. 4.95

HELENE—Everfast dimity frock in copen, green, or yellow, with white sprig design. Double-breasted yoke effect, white collar with pleatings in front. Sizes 8 to 16. 2.95

Best & Co.
FIFTH AVENUE, N. Y.
Branches at Garden City, Mamaroneck, East Orange, Boston



SUNRAY

A classic, a fabric and a sandal that fits




SPUR Pump. The sport classic. White velveteen with brown or black calf trim, \$7.50.



DRESS Tie. In this land of cottons and linens, this baralin fabric tie is very chic, \$7.50.

WALK·OVER

Let there be dancing in the street (in sandals if you will) for here, among other cool, chic Walk-Overs, is the SUNRAY—a sandal so cleverly designed that anyone can wear it. It fits and keeps its fit. And that's not only almost unique in sandal history but all-important in this year of graceful tailoring. The SUNRAY'S airiness is also snugness. It supports your foot compactly, yet appears youthfully devoid of restraint. Two tones of beige, black with patent or white, \$8.50. Handbag to match, \$2.95. Write for booklet of other styles.

510 FIFTH AVENUE and at other Walk-Over shops throughout the country. PARIS: 21 Boulevard des Capucines. LONDON: 372 Oxford Street, W 1. 

A PRINT ENSEMBLE

originated by
Bergdorf Goodman



Von Horn

Very high in the mode for spring and summer, the little silk jacket suit with furred sleeves. This one is in a sophisticated French brown-and-white print, with flying squirrel . . \$145. We present the silk suit in many versions . . both custom-made and ready-to-wear . . in sizes 12 to 18.

ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

FIFTH AVENUE AT 58TH STREET



A pump, with sandal cut! Mozan is convenient and practical . . . and smartly gay, for the bright colors of this season's silks and wools. Summer is not Summer without the brown and white spectator sports shoe. Valia is this classic . . . in the newest possible manner . . . a



suggestion of sandal in the applying of contrast trim . . . an impertinent new tie at the instep. But for sheer flattery, the sleekly simple Andree is it. The trimming is flat . . . inlaid and applied...so nothing breaks the trimness of outline...high arch and slender heel.



"The subtle curve . . . of your arch, my dear . . . is at once cool elegance and soft seduction."

PEACOCK SHOES

You will find most Peacock Shoes priced from \$10 to \$12.50





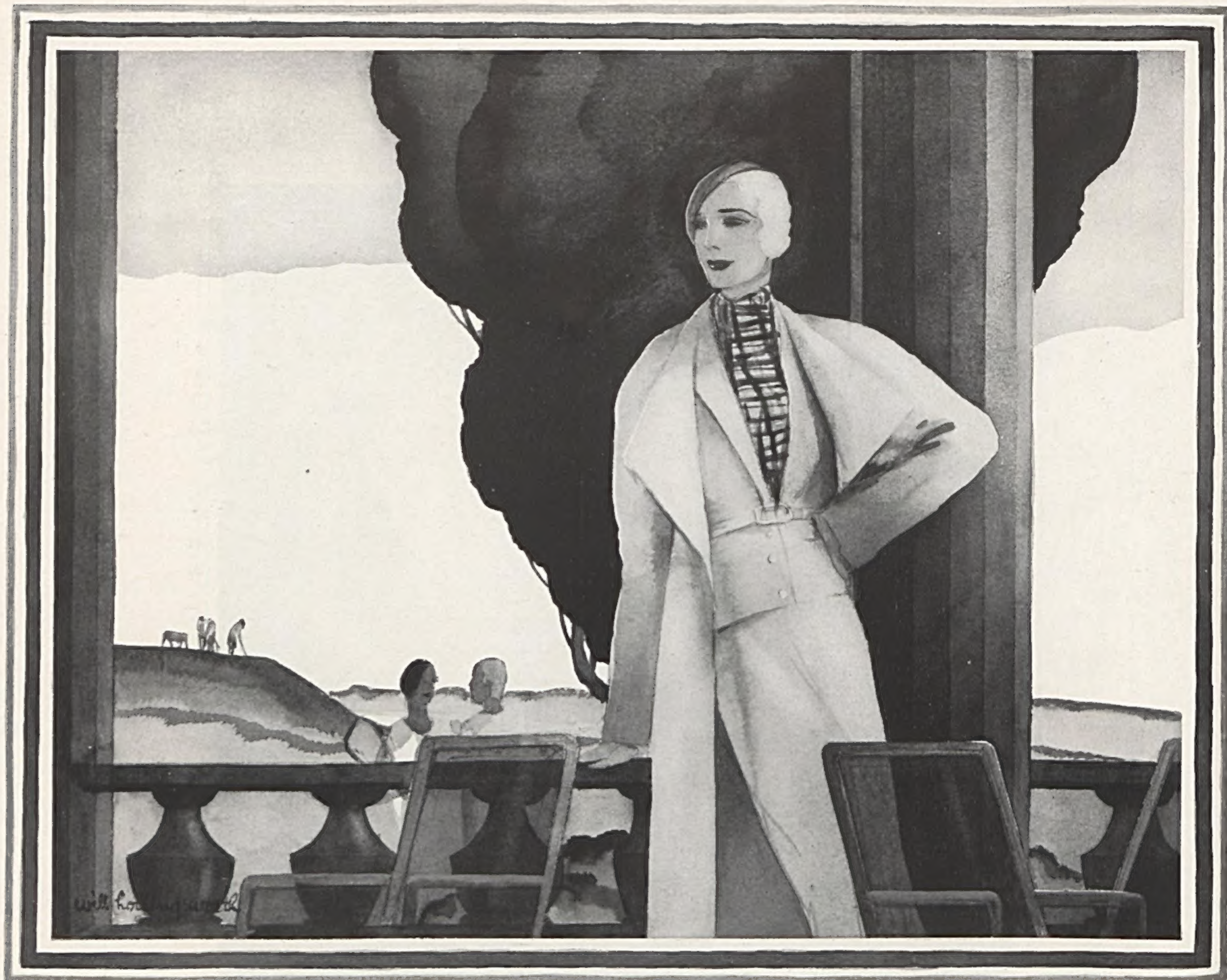
FABRIC TO THE FORE . . . First look at the jacket frock at the left. It's Twine Lace, the cotton crochet that Schiaparelli shows . . . sturdily smart, comfortably cool for all sun-time sports. Copenhagen, eggshell, shell pink, peach, Nile green, with matched silk accents. . . . Next, look at the Luraya suit at the right, a new tub-proof, wrinkle-free crêpe for town and country. The fagoting is hand-work of course. Copenhagen, light navy, green, beige, shell pink and all summer pastels. Then look at the cost. Each exceptionally priced at **\$25**

CREATED AND DISTRIBUTED IN THE U. S. BY WILKIN-MALITO, INC., 500 SEVENTH AVENUE, NEW YORK, AND IN CANADA BY GOULD SAMUEL & CO., LTD., MONTREAL. SOLD BY ALL GOLFFLEX DEALERS. FEATURED BY

GOLFFLEX

• THE TAILORED WOMAN

632 FIFTH AVENUE, NEW YORK • 648 NORTH MICHIGAN AVENUE, CHICAGO



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To obtain the lasting satisfaction of being dressed in perfect taste and with genuine distinction, ask your favorite shop to show you FORSTMANN WOOLENS. You will find them in the newest and most attractive styles—because they are used almost exclusively by the foremost creators in originating fashions. The difference in cost—as with any article of known quality compared with an anonymous imitation—is never large; while the difference in appearance, service and general satisfaction is immeasurable. Many stores identify garments in FORSTMANN WOOLENS with the Forstmann Ensemble Tag shown below.

FORSTMANN

Forstmann Woolen Company, Passaic, N. J.; Sales Headquarters:



WOOLENS

Julius Forstmann Corporation, 200 Madison Avenue, New York



THANK MOTHER NATURE THAT IT'S TIME FOR SILK SPORT DRESSES
... But Thank Franklin Simon's For Dresses Like These!

16.⁷⁵

Materials, reading from left to right—corded chabal... roughella crêpe
 ... briella silk ... briella silk. All in white, blue, dusty coral, maize.
 Sizes 14 to 42.

Franklin Simon & Co.

A Store of Individual Shops

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

INDIVIDUAL SPORTS SHOP FOR WOMEN AND MISSES Second Floor

This merchandise also on sale in our new Greenwich store

ALTMAN

WE'RE WINNING ON WEAVES in Du Pont Rayon + Silk or Cotton

DU PONT RAYON is the big bet in sports fashions. And Altman has picked the coolest winners... one called Rustica; another smart one, Chekadu.

EVEN FOR SPORTS, we like wide shoulders, mere sleeves, and up-lines for all bosoms.

A RUSTICA SUIT—25.00. This cool, snappy crepe with a long crinkle requires a minimum of underclothes. White dress with blue, flesh with powder blue, or maize with brown jacket. Sizes 14 to 20.

ALTMAN'S SKIRTS allow free movement, but they must fall straight and slim.

We are noted for our care in filling mail orders.

Above—A CHEKADU—16.75. Practically anyone would go into a state over this texture. It's a self plaid in drop-stitch. Sizes 14 to 20—orange, white, Nile green, rose.

Center—RUSTICA—16.75. This snugged waist performs miracles of slimness. The long crinkle of Rustica helps. Sizes 16 to 40—white, maize, turquoise, rosebud.

B. ALTMAN & CO.

Fifth Avenue at 34th Street

EAST ORANGE

WHITE PLAINS

**DUPONT
RAYON**

REG. U.S. PAT. OFF.

Du Pont Rayon Company, Empire State Building, New York, N. Y.

THESE FOUR NELLY DONS

Openly Favor Du Pont Spun Rayon



CRICKET STRIPES—\$10.00

Bullock's—Los Angeles
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VELORIC—\$7.95

R. H. Stearns—Boston
Bon Marche—Seattle
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CHEVRONAIR—\$10.00

J. L. Hudson—Detroit
Titcher-Goettinger—Dallas
Stewart Dry Goods—Louisville



BOURA CHECK—\$5.95

Gimbels—Philadelphia
L. S. Ayres—Indianapolis
Stix, Baer & Fuller—St. Louis

CRICKET STRIPES go their different ways and effect cool chic. This softer-than-the-lightest-flannel weave is a Du Pont Spun Rayon...new stuff you ought to know. With or without its ascot, this Nelly Don is the best of sports. Sizes 16 to 44 in white with bright red, blue, or green stripes.

Bullock's, Inc. . . . Los Angeles, Calif.
Herzbergs Omaha, Neb.
Sage-Allen & Co. . . . Hartford, Conn.

CHEVRONAIR is a self-color pattern in openwork...perfection for this spectator jacket frock. That brief bolero covers a sleeveless top in eyelet embroidery. Adorably feminine without being too sweet. Sizes 12 to 20 in white, maize, peach, or blue.

J. L. Hudson Co. Detroit, Mich.
Titcher-Goettinger Co. . . . Dallas, Tex.
Stewart Dry Goods Co. . . Louisville, Ky.

BOURA CHECK is a roughish mixture of Du Pont Rayon and cotton...cool as a pond lily. It boasts an open check...very small. Tri-color buttons above and below...three small patent leather belts bound in tri-color. Sizes 12 to 40 in white, maize, Nile green, or powder blue.

Gimbel Brothers . . . Philadelphia, Pa.
L. S. Ayres Co. . . . Indianapolis, Ind.
Stix, Baer & Fuller Co. . . St. Louis, Mo.

VELORIC is as fine as cashmere...dull and cool...another texture blessing in Du Pont Spun Rayon. Chubby crystal buttons line up the sleeves and diagonal closing. Note the new diagonal going in the skirt...the matching laced ties on the belt. Sizes 14 to 42 in peach, soft green, or powder blue.

The Bon Marche Seattle, Wash.
Davison-Paxon Co. . . . Atlanta, Ga.
R. H. Stearns Co. Boston, Mass.



Du Pont Rayon Company,
Empire State Building,
New York, N. Y.



FROM I. MAGNIN & CO. Sweaters—chameleon fashions of 1932—are correct for town or country. This blouse-length affair introduces a new open purl knit in Du Pont Spun Rayon...soft as rabbit's wool, but not too stretchy. Sizes 32 to 38 in white only. Exclusive with Magnin in California.

I. Magnin & Co., Los Angeles, Cal.

THE SHOPPERS' AND BUYERS' GUIDE

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BAGS by MISS PENN TO ORDER or ready made, repairing, mounting, and relining. Marcasite monograms to order. 562 Madison Avenue, at 56th Street, New York City. Telephone Plaza 3-4987

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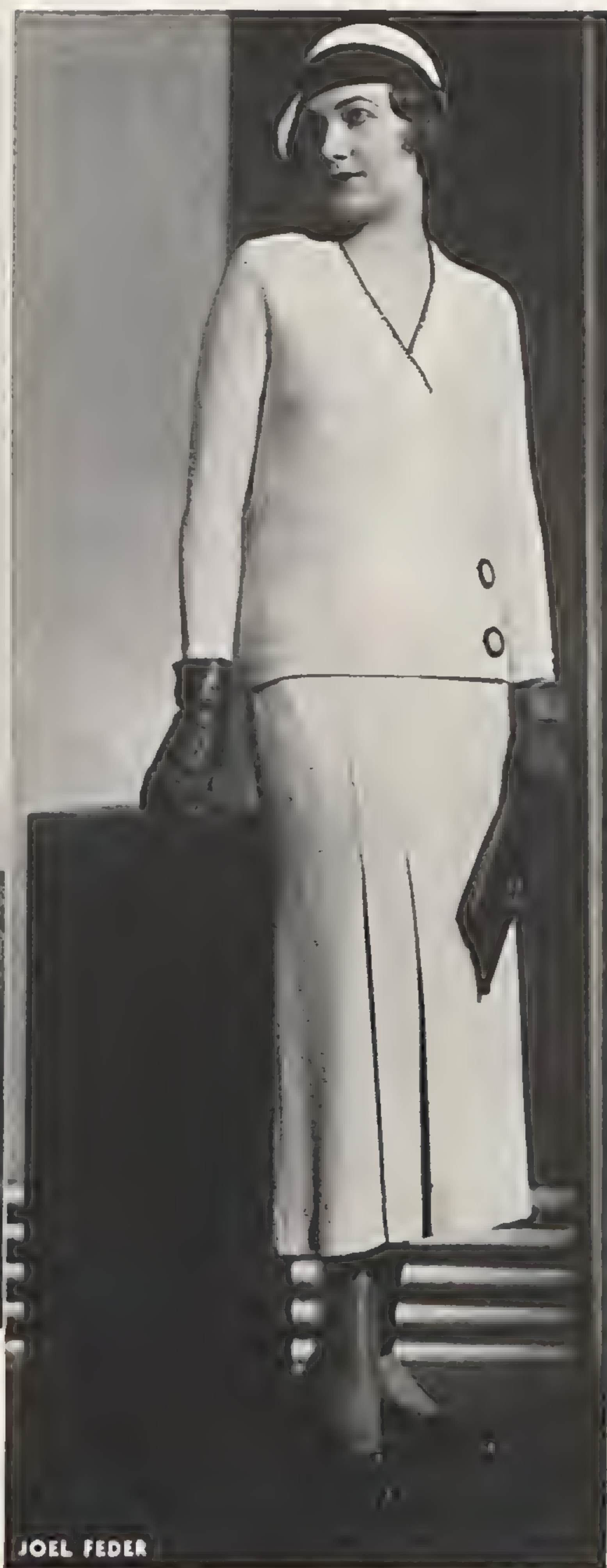
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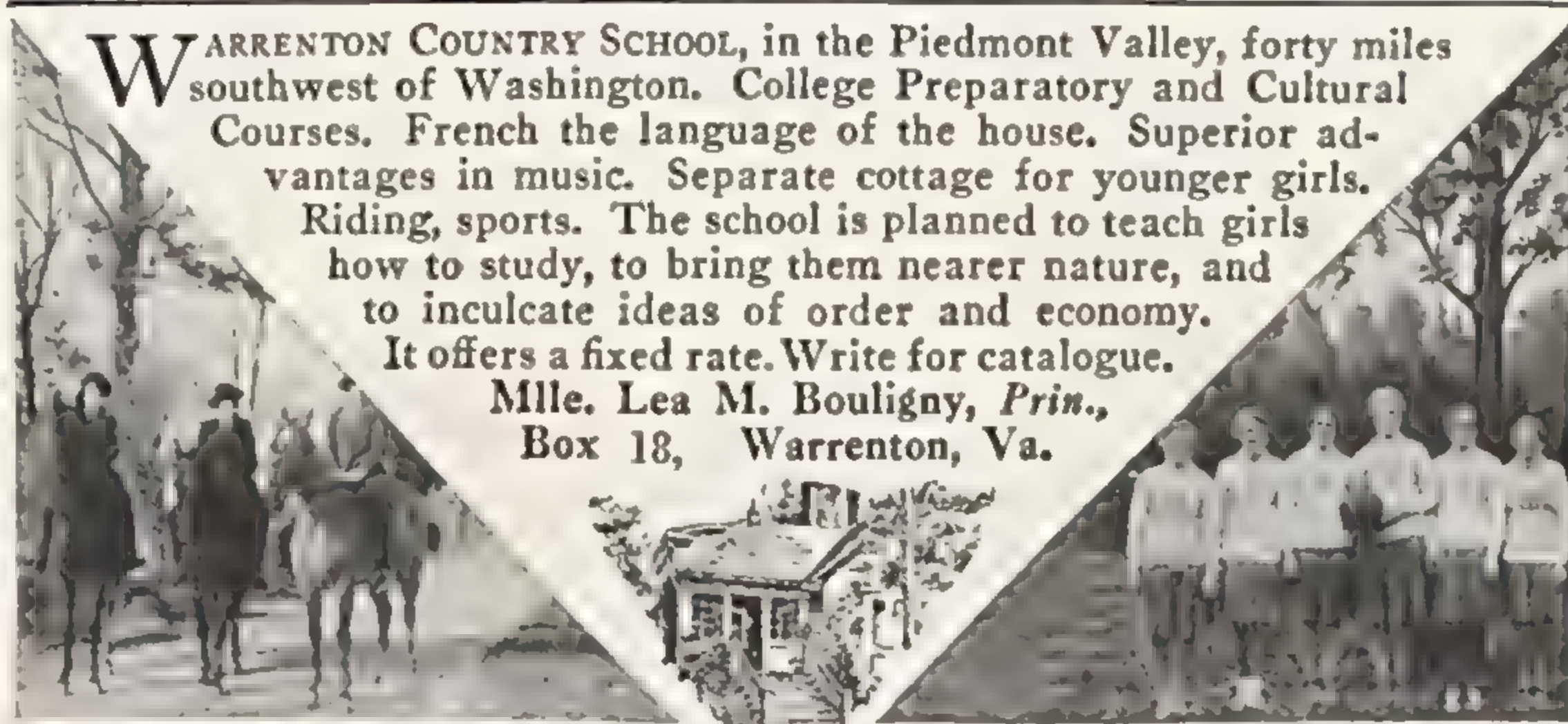
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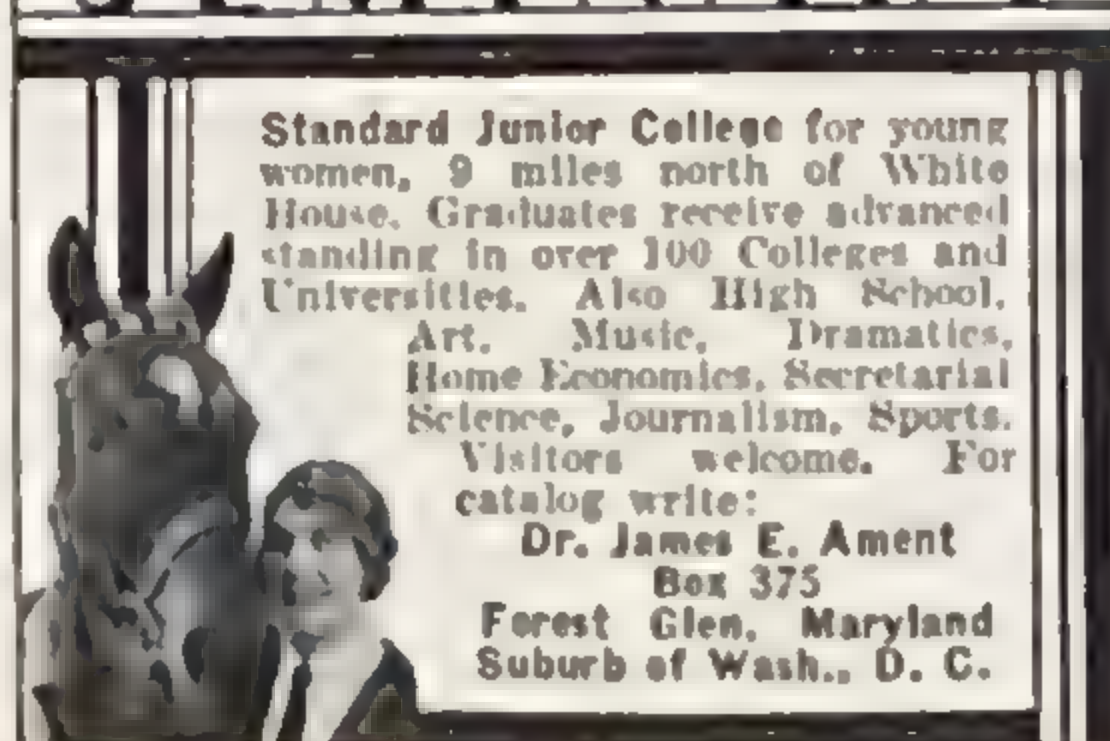
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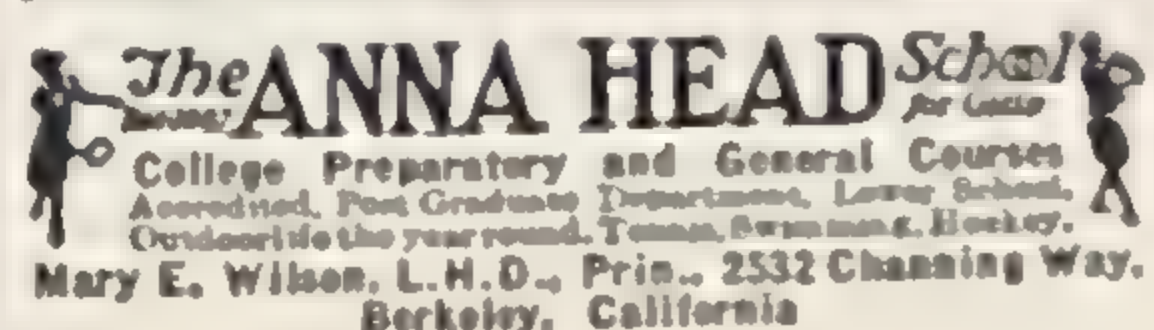
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Southern Pacific. For information on California and the Southwest call or write Edmund G. Cook, Gen. Agent, 720 Euclid Ave., Main 3412.

Portland

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Southern Pacific. For information on California and the Southwest call or write F. T. Brooks, Gen. Agent, 111 South Fifteenth St., Rittenhouse 7477.

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Lake Morey—Fairlee

Bonnie Oaks Inn. 100 rooms with bath, fireplace. Tempting food, orchestra, golf, horses. Lake, mountains. May 1-Dec. 1. Booklet. E. H. Page, Prop.

Seattle

WASHINGTON

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BRITISH ISLES

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Montreal, Quebec

CANADA

Canadian Pacific. For Trans-Atlantic, World Cruise & other steamship services apply to D. B. Kennedy, 201 St. James St., W. Plateau 2281.

Toronto, Ontario

Canadian Pacific. For Trans-Atlantic, World Cruise & other steamship services apply to J. Black McKay, Cor. King & Yonge Sts., Adelaide 2105.

Vancouver, B. C.

Canadian Pacific. For Trans-Atlantic, World Cruise & other steamship services apply to J. J. Forster, C. P. R. Station.

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Pay your rent (and a moderate one) to the Empress next winter . . . and get about a thousand times more out of four months afloat than you'll ever get ashore.

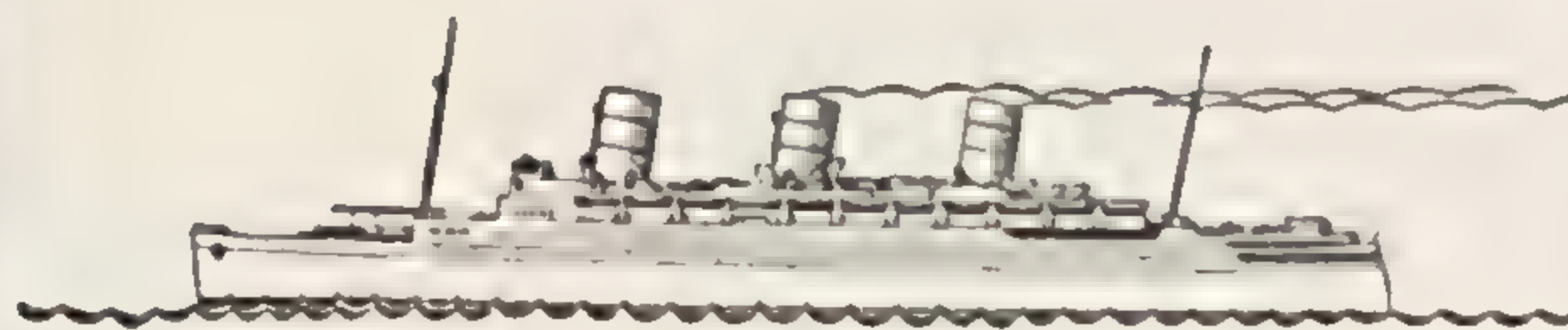
Fares as low as \$2,250. 70% of First-Class apartments with bath. See deck plans, study the itinerary. Your own agent, or any Canadian Pacific office: New York, Chicago, Boston, Philadelphia, Montreal, and 30 other cities in United States and Canada.

Empress of Britain World Cruise sails from New York December 3, 1932.

This season's Trans-Atlantic sailings from Québec to Cherbourg, Southampton: May 29, June 16, July 2, 20, August 6, 20, September 3, 17, October 1, 15.

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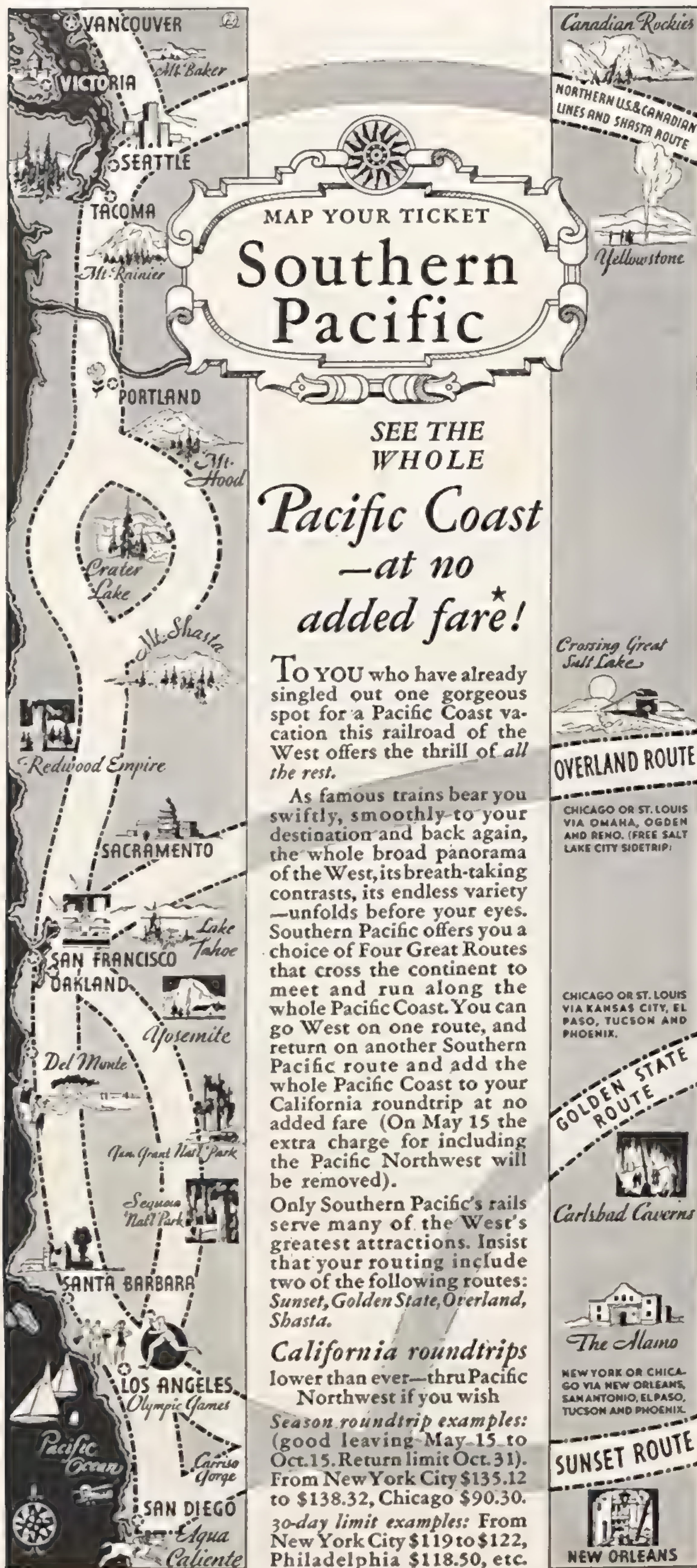
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As famous trains bear you swiftly, smoothly to your destination and back again, the whole broad panorama of the West, its breath-taking contrasts, its endless variety — unfolds before your eyes. Southern Pacific offers you a choice of Four Great Routes that cross the continent to meet and run along the whole Pacific Coast. You can go West on one route, and return on another Southern Pacific route and add the whole Pacific Coast to your California roundtrip at no added fare (On May 15 the extra charge for including the Pacific Northwest will be removed).

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Write for detailed itinerary to O. P. Bartlett, Dept. M, 310 So. Michigan Blvd., Chicago, or H. H. Gray, Dept. M, 531 Fifth Ave., New York City. Name your Pacific Coast destination and the places and sidetrips you want to include in your roundtrip ticket. (See Map). Ask for details on West Coast of Mexico.

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Tumultuous in its mountains, peaceful in its valleys; summer in its blooming flowers, winter in its snow-capped peaks; quaint in its folk and customs, modern in its hotel and travel facilities, Switzerland is a land of contrasts that astound, amaze, fascinate and spellbind.

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NAPLES	- 17 hours

*Sample Itinerary: Lausanne-Ouchy, Berne, Thun, Montreux and Villars on the Simplon line, Zermatt-Gornergrat, and Furka-Oberalp, via the Loetschberg to Interlaken in the Bernese Oberland, Jungfrau-Joch, thence Lucerne — Zurich — Lugano.

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This open air pool adjoins the Chateau at Lake Louise



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Special Rates—Weekly and Monthly. *European Plan*—throughout season. Also *American Plan*—May 28 to June 30 and Sept. 1 to Sept. 26. Hotel opens on May 28.



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All-Expense Conducted Tours. *Going:* Grand Canyon—California; Yellowstone—Columbia Highway; Glacier National—Mt. Rainier; Alaska *Returning:* Banff—Lake Louise. Also 6½ Day Tour Canadian Rockies—\$60.

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Good looking, well-designed shoes are now but half the story. The soles are equally important. Turn over the shoes you are considering and make sure they have the Darex Soles everyone is so enthusiastic about. (You'll know them at a glance . . . not a bit like ordinary rubber or leather soles—they look more like a suede.) Your friends who have worn Darex Soles will tell you that they are waterproof, slip-proof, insulating — warm in winter, cool in summer—flexible, light and resilient. You will not be happy until all your outdoor shoes have Darex Soles.



New Prince of Wales Tie with Darex Soles—Marshall, Meadows & Stewart, Inc. An interesting version of this popular type of shoe—unlined with special last to give correct toe shape and fit. One of the outstanding shoes of the season for golf or for general sports wear.

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Single size, each



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Fine wool flannel, satin bound, in pastel shades of rose, blue, green, gold, orchid, peach, turquoise, and all white. Double bed size, 72 x 90, \$9.50 each. Single bed size, 60 x 90

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BIRTHS

NEW YORK

Armitage—On March 24, to Mr. and Mrs. Thomas W. Armitage (Frances Auchincloss), of Tenafly, New Jersey, a son.

Roosevelt—On March 13, at Boston, Massachusetts, to Mr. and Mrs. James Roosevelt (Betsy Cushing), a daughter, Sara Delano Roosevelt.

PHILADELPHIA

Fritz—On March 23, to Mr. and Mrs. Sparta Fritz, junior (Elizabeth T. Stevenson), a daughter, Priscilla Tyler Fritz.

Taylor—On March 17, to Mr. and Mrs. Edward Winslow Taylor, junior (Lillian S. Ferguson), of Germantown, Pennsylvania, a son.

SAN FRANCISCO

Horst—On March 6, to Mr. and Mrs. E. Clemens Horst, junior (Genevieve McMurdo), a daughter.

DEATHS

NEW YORK

Carter—In March, Edward Clark Carter, junior, son of Mr. and Mrs. Edward Clark Carter.

de Saint Phalle—On March 16, in Paris, France, François de Saint Phalle, husband of Helen C. Voorhees de Saint Phalle.

Gignoux—On March 22, at "Minnamere," Great Neck, Long Island, Elise Gignoux, daughter of the late Charles Christmas Gignoux.

Greenough—On March 13, Alfred Greenough, husband of Anne S. Foster Greenough.

Hodgman—On March 14, Alfred Purdy Hodgman, husband of Beatrice Sackett Hodgman.

McAlpin—On March 13, David H. McAlpin, second, husband of Madeleine Evans McAlpin.

McCurdy—On March 17, at "Normandie Park," Morristown, New Jersey, Robert H. McCurdy.

McLean—On March 13, Dr. Stafford McLean, husband of Elizabeth McE. Cutting McLean.

Mortimer—On March 24, Stanley Mortimer, husband of Elizabeth Livingston Hall Mortimer.

Nelson—On March 16, Canon George Francis Nelson, of the Cathedral of Saint John the Divine.

Sellar—On March 9, Norrie Sellar, husband of Sybil W. Sherman Sellar.

Wetmore—On March 16, Sarah Thomson Wetmore, wife of Charles Delavan Wetmore.

BOSTON

Forbes—On March 12, Maude L. Hayward Forbes, wife of William Stuart Forbes.

Richardson—On March 20, Henry Hy-slop Richardson, junior, son of Henry Hy-slop Richardson.

Sargent—In March, in Paris, France, Arthur Hewes Sargent, husband of Emilie H. White Sargent.

Wendell—On March 12, Percy Langdon Wendell.

BUFFALO

Lansing—On March 12, Gerrit B. Lansing.

LONDON

Paine—On March 23, Rear-Admiral Sir Godfrey Paine.

PHILADELPHIA

Austin—On March 10, William Liseter Austin, husband of Mary Rogers Austin.

Tomkins—The Reverend Dr. Floyd W. Tomkins, rector of the Protestant Episcopal Church of the Holy Trinity.

PITTSBURGH

House—On March 10, Helen Horne House, wife of Edward J. House.

Imbrie—On March 12, Addison Murray Imbrie.

SAN FRANCISCO

Stone—On March 8, Egbert Barker Stone, husband of Stella M. Sears Stone.

ENGAGEMENTS

NEW YORK

Allen-Eaton—Miss Justine Catlin Allen, daughter of Mr. and Mrs. Frederic Winthrop Allen, of Sutton Place, New York City, and Manhasset, Long Island, to Mr. Frederick McCurdy Eaton, son of Mr. and Mrs. Hugh Eaton, of Akron, Ohio.

Alsop-Chubb—Miss Corinne Roosevelt Alsop, daughter of Mr. and Mrs. Joseph Wright Alsop, of "Wood Ford Farm," Avon, Connecticut, to Mr. Percy Chubb, second, son of Mr. and Mrs. Hendon Chubb, of Llewellyn Park, West Orange, New Jersey.

Archer-Guthrie—Miss Elizabeth Chandlee Archer, daughter of Mr. and Mrs. F. Morse Archer, of Haddonfield, New Jersey, to Mr. Henry B. Guthrie, junior, son of Mrs. Henry B. Guthrie, of New York City.

Behn-Powell—Miss Louise Behn, daughter of Mr. and Mrs. Hernand Behn, to Mr. Irwin A. Powell, son of Mrs. Kimball G. Colby, of New York City and Southampton, Long Island.

ENGAGEMENTS (Continued)

McClure-Andrews—Miss Jean Victoria McClure, daughter of the late Mr. and Mrs. Robert B. McClure, to Mr. Clark Andrews, son of Mr. and Mrs. Alfred C. Andrews.

Randall-Lee—Miss Susan Davis Randall, daughter of Mr. and Mrs. David Judson Randall, to Mr. Thomas Davis Lee, son of the late Mr. and Mrs. Arthur Lee, of Elkins, West Virginia, and Washington, D. C.

Roome-Luquer—Miss Elizabeth Roome, daughter of Mr. and Mrs. William Harris Roome, to Mr. Thatcher Payne Luquer, son of Mrs. Lea McIlvaine Luquer, of "Pine Lodge," Mount Kisco, New York, and the late Professor Luquer.

Shaw-Jefferys—Miss Anne Izard Shaw, daughter of Mrs. Henry Shaw, of Morristown, New Jersey, to Mr. Charles Peter Beauchamp Jefferys, son of the Reverend Dr. Edward M. Jefferys and Mrs. Jefferys, of Philadelphia, Pennsylvania.

Sheafe-Miller—Miss Anne Carolyn Sheafe, daughter of Mr. and Mrs. Charles Minot Sheafe, junior, of New Haven, Connecticut, to Mr. Ogden Dayton Miller, son of Mr. and Mrs. Alonzo Fyler Miller, of Southington, Connecticut.

Tether-Atterbury—Miss Beatrice Mae Tether, daughter of Mr. and Mrs. Floyd E. Tether, of Ridgewood, New Jersey, to Mr. Robert Rennie Atterbury, junior, of New York, son of Mr. and Mrs. Robert Rennie Atterbury, of Paterson, New Jersey.

Thompson-Goodyear—Miss Mary Easton Thompson, daughter of Mr. and Mrs. Andrew Thompson, of Buffalo, New York, to Mr. Charles W. Goodyear, junior, son of Mr. and Mrs. Charles W. Goodyear, of Buffalo.

Whitman-Easton—Miss Emily de Forest Whitman, daughter of Mrs. Henry Rowland Vermilye, of Englewood, New Jersey, to Mr. Edward Easton, junior, son of Mr. and Mrs. Edward Easton, of Albany, New York.

Winnett-Boocock—Miss Glenn Winnett, daughter of Mr. and Mrs. Percy G. Winnett, of Santa Monica, California, to Mr. Kenyon Boocock, son of the late Mr. and Mrs. Howard Boocock, of New York.

BALTIMORE

Brooks-Howard—Miss Louise Brooks, daughter of Mr. Walter B. Brooks, junior, and Mrs. Lionel Atwill, to Mr. William Ross Howard, third, son of Mr. and Mrs. William R. Howard, of Pikesville, Maryland.

Hanson-Proctor—Miss Elizabeth Haslitt Hanson, daughter of Mr. Aquilla B. Hanson, of Roland Park, Baltimore, Maryland, to Mr. Virgil Proctor, of Lagrange, Kentucky, son of Mr. and Mrs. Richard Proctor.

BOSTON

Blake-Nettleton—Miss Frances Blake, daughter of Mr. and Mrs. F. Minot Blake, of Hartford, Connecticut, to Mr. Edward T. Nettleton, son of Professor George H. Nettleton and Mrs. Nettleton, of New Haven, Connecticut.

Dupee-Benkard—Miss Laura Derby Dupee, daughter of Mr. and Mrs. William Arthur Dupee, of Boston, Massachusetts, to Mr. Franklin Benkard, of New York, son of Mrs. Harry Horton Benkard.

Jonckheere-Bryant—Miss Madeleine E. Jonckheere, of Brookline, Massachusetts, to Mr. Roland Bryant, son of Mr. and Mrs. George Clarke Bryant, of Ansonia, Connecticut.

Kendall-Gately—Miss Elizabeth Parker Kendall, daughter of Mr. and Mrs. Waldo Shaw Kendall, of Boston, Massachusetts, to Mr. Lewis Brown Gately, of New York, son of the late Mr. and Mrs. Curtis P. Gately.

Palfrey-Hill—Miss Mianne Palfrey, daughter of Mr. and Mrs. John Gorham Palfrey, of Brookline, Massachusetts, to Mr. Arthur Dehon Hill, junior, son of Mr. and Mrs. Arthur Dehon Hill.

Spalding-Knight—Miss Elizabeth Rosalie Spalding, daughter of Mr. and Mrs. Eliot Spalding, of Boston, Massachusetts, to Mr. Ridgway Brewster Knight, of New York City, son of Mr. and Mrs. Louis Aston Knight, of Paris, France.

CLEVELAND

Mallett-Hayden—Miss Marjorie Mallett, daughter of Mr. and Mrs. George E. Mallett, of Red House, Underriver, Sevenoaks, Kent, England, to Mr. Sherman Strong Hayden, son of Mr. and Mrs. Warren Sherman Hayden, of Cleveland, Ohio.

LONDON

Radcliffe-Saint George—Miss Muriel Radcliffe, of Esseborne Manor, Hurstbourne Tarrant, Andover, England, to Mr. Ferris Saint George, of the Life Guards, son of Mrs. Howard Bligh Saint George and grandson of the late George F. Baker, of New York.

PHILADELPHIA

Butcher-Russell—Miss Dora Keen Butcher, daughter of Mr. and Mrs. Howard Butcher, junior, of Ardmore, Pennsylvania, to Dr. Percy Blackiston Russell, son of Mr. and Mrs. Percy Blackiston Russell, of Memphis, Tennessee.

Packard-Snowden—Miss Mildred Packard, daughter of Mr. and Mrs. John Hooker Packard, of Chestnut Hill, Pennsylvania, to Mr. C. Randolph Snowden, son of Mrs. John W. Converse.

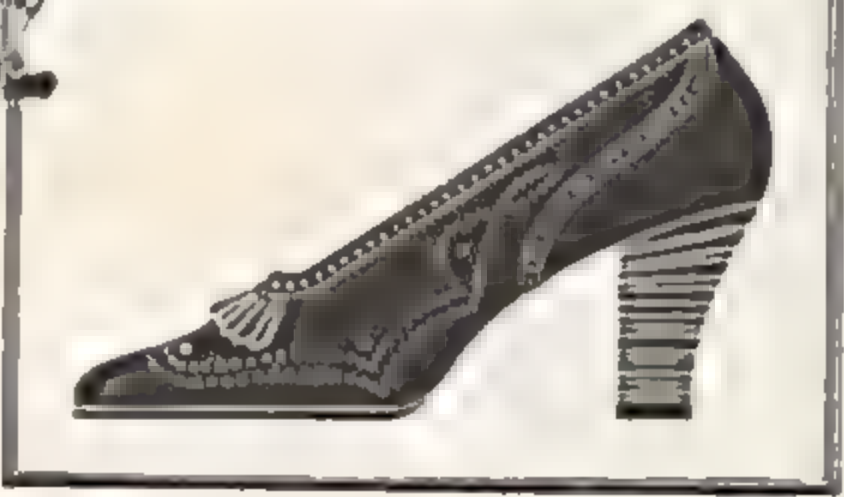
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For the hostess who wishes to have her table set in a beautifully arranged design...for the mistress who expects the finest work from her servants...for the charming lady who requires distinction in every detail of her service—Vogue has published

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Just fancy a combination of kidskin and linen mesh and you will vision the ingenious motif of this cunning little step-in-pump.



Patent with black mesh
Brown kid with brown mesh
Blue kid with blue mesh
Patent with white mesh
Brown calf with white mesh

\$14.50

Hags to match \$10.00

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bet. 56th & 57th Streets, N.Y.C.

ENGAGEMENTS (Continued)

Patton-Barber—Miss Margaret Hazlehurst Patton, daughter of Mr. and Mrs. Milton C. Work, of Philadelphia, Pennsylvania, to Mr. William Wyatt Barber, junior, son of Mr. and Mrs. William W. Barber, of Southboro, Massachusetts.

Stewart-de Spoelberch—Miss Katharine Stewart, daughter of Mr. W. Plunket Stewart, to Vicomte Eric de Spoelberch.

Williams-Fulbright—Miss Elizabeth Kremer Williams, daughter of Mrs. Robert Martin Williams, of Bala, Pennsylvania, to Mr. James William Fulbright, of Washington, D. C., son of Mrs. Jay Fulbright.

Winsor-Mirick—Miss Marion Winsor, daughter of Mr. and Mrs. James D. Winsor, junior, of Ardmore, Pennsylvania, to Mr. Henry Dustin Mirick, son of Mrs. Harry B. Mirick, of Washington, D. C.

PITTSBURGH

James-Collins—Miss Margaret Brandon James, daughter of Mr. and Mrs. Robert Leroy James, of Staunton, Virginia, to Mr. Fletcher Collins, junior, son of Mr. and Mrs. Fletcher Collins, of High Ridge, Stamford, Connecticut.

Mackin-Torras—Miss Mary Elizabeth Mackin, of Pittsburgh, daughter of the late Mr. and Mrs. Dennis A. Mackin, to Mr. Raymond Vincent Torras, son of Mr. and Mrs. Joaquin V. Torras, of Grymes Hill, Staten Island, New York.

SAINT LOUIS

FitzGerald-Jones—Miss Anne Clifford FitzGerald, daughter of Mr. and Mrs. Charles Augustus FitzGerald, to Mr. Robert McKittrick Jones, second, son of Mr. and Mrs. Hugh McKittrick Jones.

Hitchcock-White—Miss Anne Wilson Hitchcock, of Saint Louis and New York, daughter of the late Judge George C. Hitchcock and Mrs. Hitchcock, to Mr. Homer White, of New York, son of the Reverend W. D. White, of Mount Pleasant, Texas.

Mulvane-Maffitt—Miss Katherine Mulvane, daughter of Mrs. John David Mulvane, to Mr. Edward Pierce Maffitt, son of Mr. and Mrs. Thomas S. Maffitt.

Simpson-Polk—Miss Caroline Runyan Simpson, daughter of the late William S. Simpson, junior, and Mrs. Simpson, to Mr. William Lee Polk, son of Mr. Charles M. Polk.

SAN FRANCISCO

Patchin-Greene—Miss Elizabeth Mason Patchin, daughter of Mr. and Mrs. Philip Halsey Patchin, to Mr. Thomas Gordon Greene, son of Mr. and Mrs. Charles Sumner Greene.

WASHINGTON

Dunlop-Walker—Miss Elizabeth Powell Dunlop, daughter of Mr. and Mrs. William Laird Dunlop, junior, to Mr. Oliver Mallory Walker, son of Mrs. E. B. Walker, of Birmingham, Alabama.

WEDDINGS

NEW YORK

Betts-MacCollom—On March 17, at the Madison Avenue Methodist Episcopal Church, Mr. Carleton Walter Betts and Mrs. Ruth Moore Morris MacCollom.

Curtis-Mellor—On February 13, at the American Consulate in Suva, Fiji Islands, Mr. Charles Cutler Curtis, son of Mrs. James Breckenridge Curtis, of New York City, and Mrs. Anne Margaret Mellor, of Cannes, France.

WEDDINGS (Continued)

Garrison-Hooe—On April 2, in Center Church, New Haven, Connecticut, Mr. John Dorsey Garrison, son of Mr. and Mrs. Elisha Ely Garrison, of Greenwich, Connecticut, and Miss Edith Hooe, daughter of Mrs. James Cecil Hooe, of New Haven.

Murchie-Parker—In March, Mr. Guy Murchie, junior, of New York City, and Mrs. Eleanor Forrester Parker, daughter of Brigadier-General James Parker and Mrs. Parker, of "Greenvale Farm," Newport, Rhode Island.

Pulitzer-Boldemann—On March 23, Mr. Seward Webb Pulitzer, son of Mr. Ralph Pulitzer, and Miss Billie Boldemann, daughter of Mr. and Mrs. Adolph C. Boldemann, of San Francisco, California.

Richardson-Pacheco—On March 12, at the Panama Legation in Washington, D. C., Mr. David Welles Richardson, son of Mr. Frederick Richardson, and Señorita Maria Ester Pacheco, daughter of Señora Carolina Amador de Pacheco, of Panama City, Panama.

Welch-Travers—On March 14, Mr. Francis William Welch, junior, son of Mr. and Mrs. Francis William Welch, of Mount Kisco, New York, and Miss Emily Lee Travers, daughter of Mrs. Philip Lee Travers, of Easton, Maryland.

BALTIMORE

Jacobsen-Boylan—On March 17, Mr. Eric Jacobsen and Miss Josephine Winder Boylan, daughter of Mrs. Joseph E. Boylan.

BOSTON

Curtis-Brewster—On March 19, at Leslie Lindsey Chapel, Mr. Greely S. Curtis, junior, son of Mr. and Mrs. Greely S. Curtis, and Miss Elizabeth Ann Brewster, daughter of Mr. and Mrs. Frank Brewster.

McMurtrie-Chute—On March 16, in the Leslie Lindsey Memorial Chapel of Emmanuel Church, Mr. Samuel McMurtrie, junior, of New York City and Denver, Colorado, and Miss Mary Chute, daughter of Dr. Arthur L. Chute and Mrs. Chute.

CHICAGO

Chappell-Smith—On March 12, Mr. George S. Chappell, junior, son of Mr. and Mrs. George S. Chappell, of Pelham Manor, New York, and Miss Caroline Byron Smith, daughter of Mr. and Mrs. Solomon A. Smith, of Chicago and Lake Forest, Illinois.

du Pont-Strawbridge—On April 24, at "Palmetto Shores," Pensacola, Florida, Mr. Paul du Pont and Miss Rachel W. Strawbridge, of Philadelphia, daughter of Mrs. Truman W. Brophy.

PHILADELPHIA

Nield-Ogden—On March 11, Mr. Walter Kelsey Nield, of New York, son of Mr. and Mrs. Arthur Ernest Nield, of East Aurora, New York, and Miss Elizabeth Swift Ogden, daughter of Mrs. Everett Malcolm Hawley, of Chestnut Hill, Pennsylvania.

Wehle-Butler—On March 5, in Holy Trinity Church, West Chester, Lieutenant John Wehle, son of Mr. and Mrs. John W. Wehle, of Norwalk, Connecticut, and Miss Ethel Peters Butler, daughter of Major-General Smedley Darlington Butler and Mrs. Butler.

SOCIAL EVENTS

SANTA BARBARA

Eighth Annual Horse Show, July 26 to 29, Santa Barbara Horse-Show Association, Santa Barbara, California.

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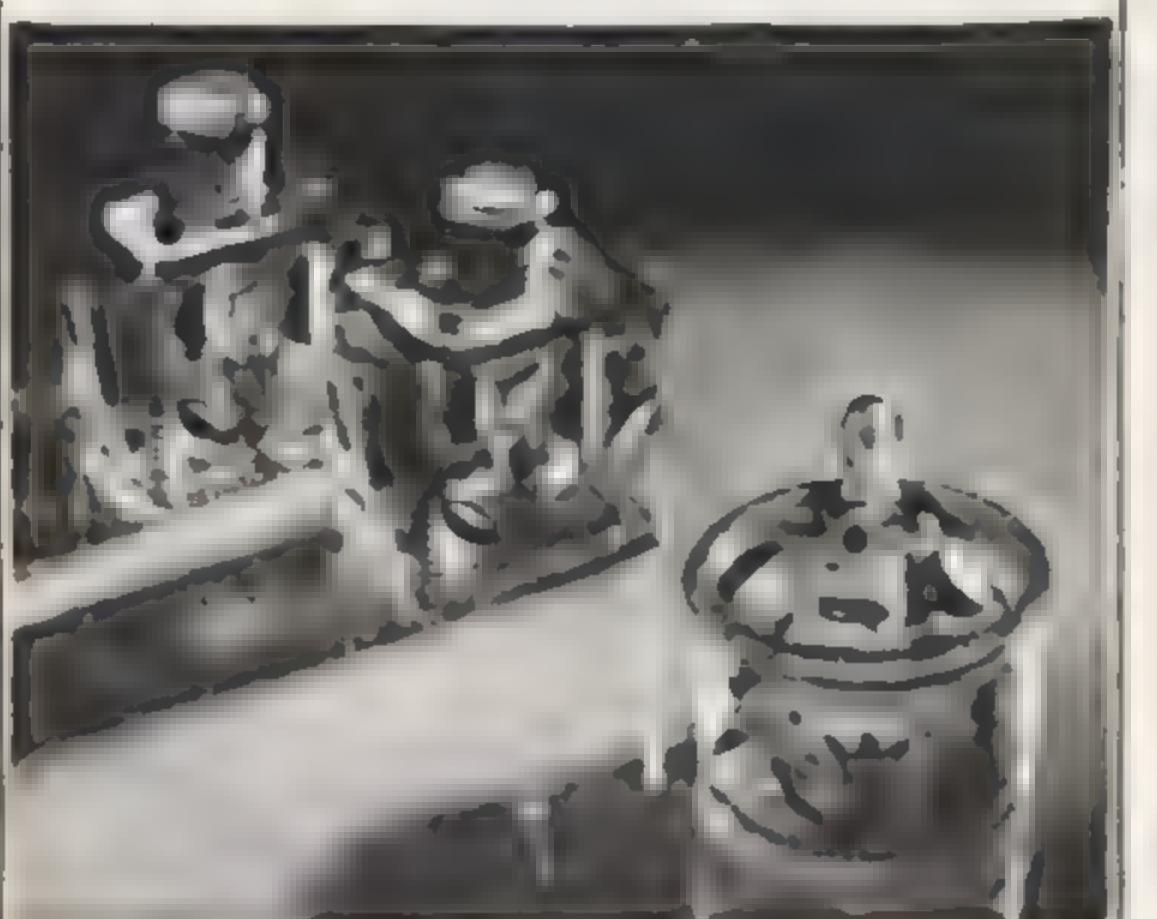
N. B. In the Spring a woman's fancy turns to thoughts of a permanent wave. A permanent in the Pierre manner is an important asset to the woman whose coiffure must be soignée—and stay that way.



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• These are the rings . . . worthy of the occasion . . . sparkling testimonies to his good taste! They are rings that will shine, bright and beautiful, from this day forth, through the years to come. • Hers is a slender marvel of platinum, bright with a row of flawless diamonds. His is a simpler, heavier circlet . . . but no less handsome. Both were made with care, and surpassing skill. • They were wisely chosen . . . for they come from jewelers known for 60 years as originators of fine wedding rings. Traub, house of master craftsmen, uses the finest metals. Traub diamonds are chosen from the jewel-marts of the world. And each Traub ring is a seamless, perfect circle, inspired in design, finished in every tiny detail. • If you're on the lucky list this year . . . stop in at your jeweler's to look at them. He'll show you the new rings . . . platinum, or gold . . . hand-chased, or set with stones. And you'll enjoy choosing yours. • Then send for our free little booklet, "Bridal Etiquette" . . . and discover . . . you're all set for the great day! Traub Mfg. Co., 1931 McGraw Ave., Detroit, Mich., and Walkerville, Ont.

Illustration above: Bride's wedding ring partly paved with diamonds, in platinum, \$43—white gold, \$30. Groom's wedding ring, Orange Blossom design, white gold, \$18—platinum, \$60. Illustration below: Engagement ring to match the wedding ring, in platinum with five diamonds, price \$350—white gold, \$250. There is a Traub ring to fit your finger and your pocketbook.

Look for this mark on every genuine "Orange Blossom" ring. TRADE MARK



V O G U E

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BRIDAL FASHIONS

HOUSE DECORATIONS

Cover Design by Benito

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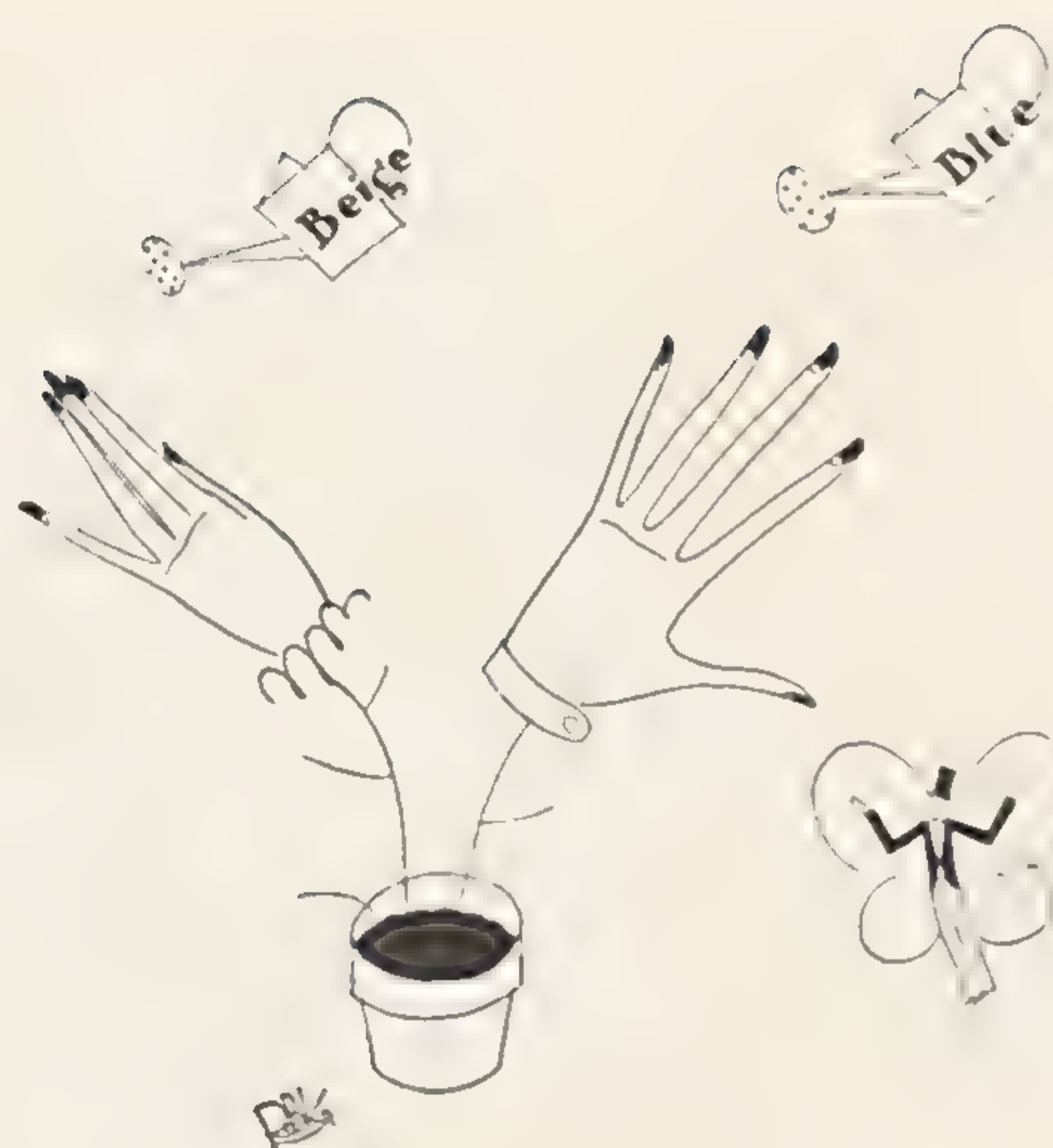
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MAY 1, 1932

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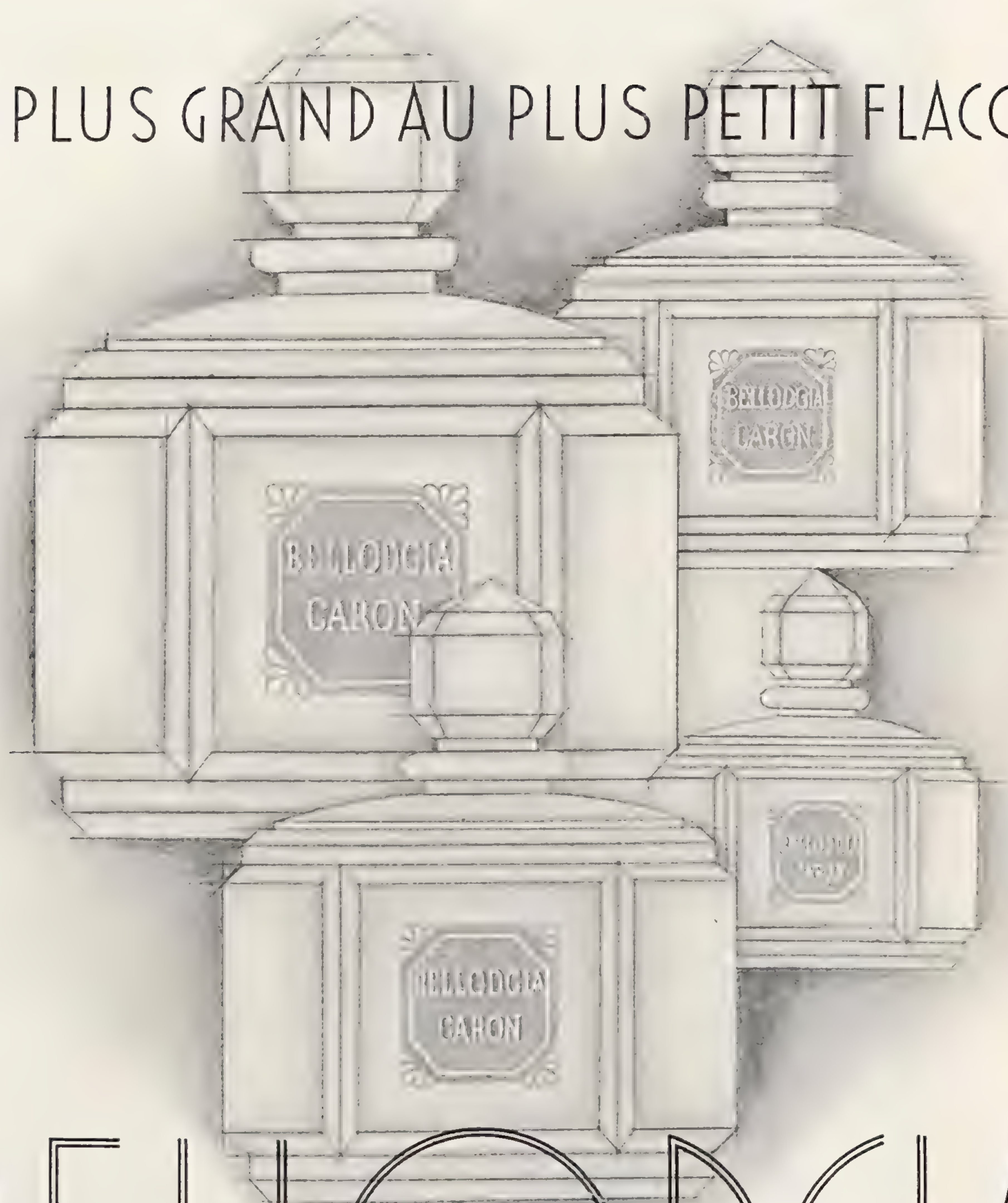
THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

DU PLUS GRAND AU PLUS PETIT FLACON



BELLODZIA
LE PARFUM LE PLUS SUBTIL
CARON

PARIS



HERE is an issue of *Vogue* dedicated to the one glamour our modern, pragmatic world has left—brides. Now that armies dress in khaki, now that parades are made up largely of old men sitting in limousines, and the Prince of Wales wears a sack suit and cowboys ride in Fords and the Imperial Family of Russia are shot dead, there is only one place for the populace to gape and to drink in splendour and glitter and pageantry, and that is at the church door as the bride and the bridal party walk in. We all have an instinct for show, for parade and royal display, but, since these things in the past have been features of war or tyranny, we have done away with them. There remains only the bride. So let her be regal and romantic!

She can find out how in the following pages. If she wants to see the fashionable new puffed sleeves made bridal, she can turn to page 58. If she wants to look slim and slinky and modern, there is help for her on page 36. If she must think hard about economy, page 100 will be a guide and

counsellor. If she feels vague and helpless about her veil, page 35 may give her an idea. If she wants to hear how several chic brides have turned the trick of glamour in the past few months, let her read *Shop-Hound's* airy interviews with these ladies, which is also found on page 35.

If she'd like to have the mechanics of a wedding down in black and white—where the groom stands, or who pays for the bridesmaids' bouquets, it's all charted out on pages 46 and 47. If, filled with the instinct for fine linen, she turns to pages 62 and 63, she will hear all the ultimate words on that subject. And pages 64 and 65 will give her sudden flashes of inspiration for her house, for here she will find collected all the newest fashions in decoration and some very simple and original ways of creating personality within the impersonal fire-proof walls of to-day.

She will do well to mull over the issue, for there is more than the latest bridal fashions in it, there is the essence of the grand tradition in weddings.

VOGUE'S

eye view

of the mode



HOYNINGER-HUENÉ, PARIS

The Princess Dmitri of Russia

The Countess Marina Golenistcheff-Koutouzoff was recently married to Prince Dmitri of Russia, son of the Grand Duke Alexander and the Grand Duchess Xenia of Russia. Her wedding-dress, from Chanel, was of heavy white satin with a circlet of orange-blossoms at the neck. The Prince and Princess Dmitri will make their home in London

IF YOU MUST MARRY

by Shop-Hound

SHOP-HOUND long ago stated her views on marriage. Why all you beautiful young women with looks, dash, and possibly brains have to go and lock yourselves up, take yourselves out of circulation, so to speak, is more than this addled canine pate can conjecture. Shop-Hound does not approve of hoarding. But, since you are impervious to these views, since you all go right on marrying, Shop-Hound with one of her well-known bursts of magnanimity has done the handsome thing by you all, this spring, this mating season, if you will. Shop-Hound has conversed, even gone into conference, with a dozen and a half of the more bright and dazzling of the brides and has obtained their views on how the thing may best be done. The following notes contain all that is brightest and best in the smart weddings of to-day, the new tricks, the happiest stunts. If you must resign from the joys of single-blessedness, these are the gayest, most chic ways to do it.

- To begin with the very wedding-ring itself, which is, after all, the immediate and local instrument that produces all the trouble, most girls are getting ideas of their own about these. Sometimes, a fiancé or a bride-to-be with sentimental notions will hold out for a gold wedding-ring, but, generally, the young lady is of another mind. Engagements have been broken off for less. What the brides themselves think is as follows. Some of the newer spirits seem to be crazy about link rings. These are flexible, pliant circles of platinum that scrunch in the hand to a little lump of metal and, on the hand, display admirable workmanship in oval or oblong links. Some have tiny emerald connecting links, or ruby or sapphire ones; generally, they are all set with diamonds. But the majority of the girls veer to the rigid rings.

First, among these, there is the classic and charmingly sentimental orange-blossom wedding-ring, made of platinum and very chaste and simple, as seen at Black, Starr and Frost-Gorham's. Then, there are: the plain circle of platinum, perfectly flat and unadorned, which has great chic and goes with any engagement ring; the plain circle with a beaded edge, also very smart; and the plain platinum ring with two or three engraved lines. The main thing to remember when you are picking out your ring (remember, the ring is the symbol of enslavement) is that it should have that stark beauty



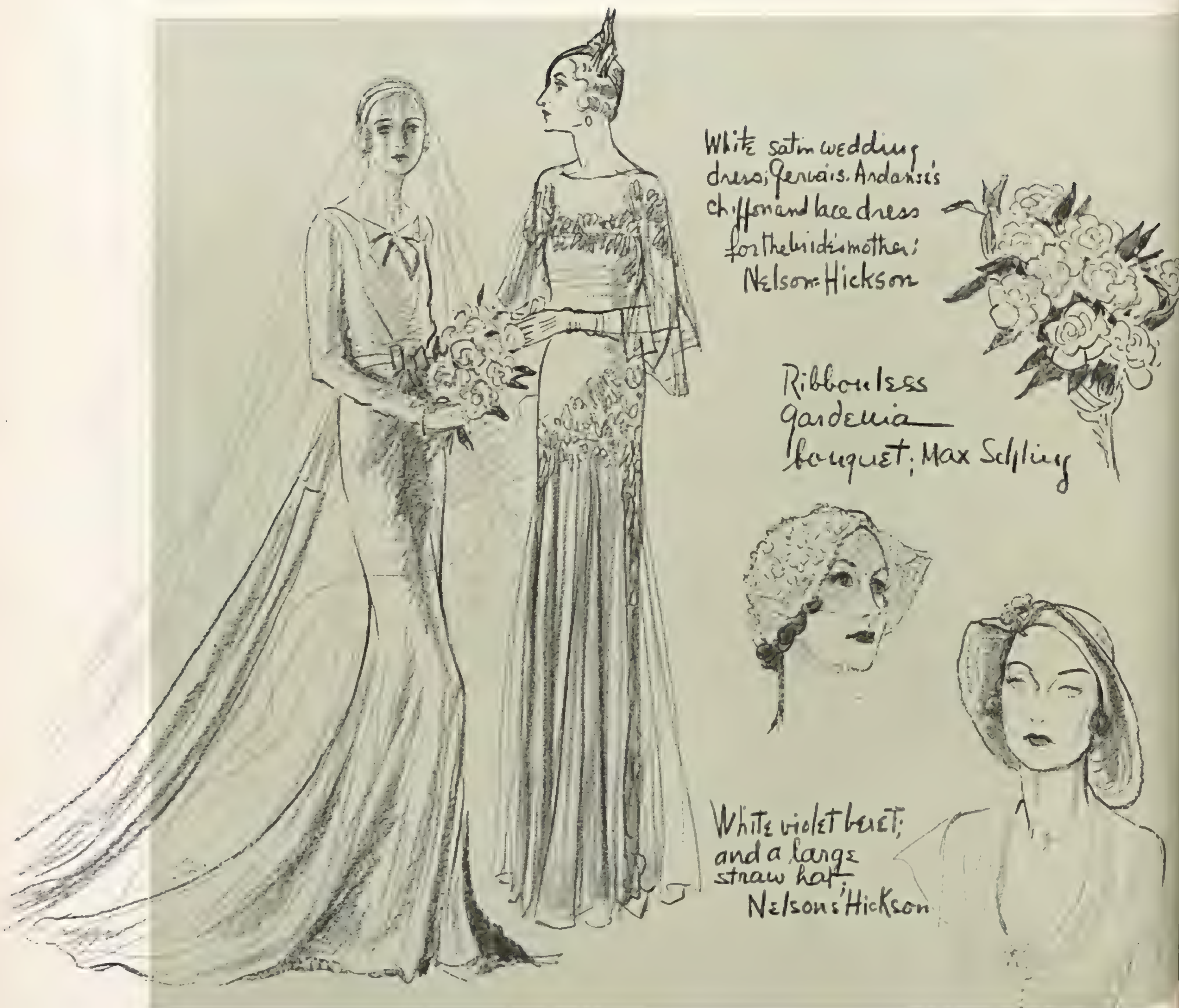
Two good ideas for the wedding-veil situation. Current brides aren't going in heavily for lace—a mere cap of it atop a tulle veil is more 1932—as, for instance, the one reflected in the mirror above; from Bendel. More mediaeval is the pearl fillet shown above; from Thurn. Still another good arrangement is the veil of illusion worn by Princess Dmitri (on opposite page)

that is a part of every piece of smart jewellery.

There is very little convention that binds in these matters to-day; if a girl wants an emerald for an engagement ring, she has it—if her young man can afford it. If not, she decides she would rather have a really nice diamond or emerald or ruby guard-ring, which she will be able to wear for the rest of her life, than a makeshift chip-stone that will look a little sheepish when she gets older and is, presumably, rolling in wealth.

- There are a few other things about which the brides have their own opinions. One is about their own veils. They love tulle. They don't want a great deal of lace, not more than a little cap of it, to confine the long veil of tulle. They are crazy about the romance and charm of the face veil to be pulled off after the ceremony (it is only caught by the merest thread) and handed to the maid of honour to carry down the aisle. They make a face when you say "coronet." They want close little caps, simple, becoming, draping, or beautiful Madonna arrangements with a tulle band under the chin. Many of them believe that it is more distinguished not to have much hair showing under the cap. One or two said they thought the short veil that falls no lower than the knees was very smart, and certainly it is very new.

- Again, they say that satin is the best of all for a wedding-dress, that there is no beating it. Next, they like the new and chic use of semi-sheer fabrics, such as crêpe roma, for a wedding-dress. These are easily the two



favourites. They all agree that every bride should decide first what type she is and decide upon her wedding-dress accordingly. The slim young thing with classic features is loveliest in a mediaeval dress of breath-taking simplicity. The pretty girl, the ingénue, can't do better than to choose a dress with puffed sleeves—like the one in the photograph on page 58. But this dress is not for her alone; the very chic young lady, who may not be pretty at all, will choose it, too, since nothing is more in the mode than imaginative sleeves, at the moment. All of the brides are pretty biased in favour of dead-white, the next favourites being beige-white, blue-white, and pink-white, then the less

exciting cream-white, while a few of the brides had got English ideas and were doing some thinking about silver. They feel interested in making something of the high-waisted Empire line. Many of them like fairly long trains, about two yards, and the sentiment behind this seems to be—"What's the use of a train unless you can have lots of train?" Their main idea is that, since a wedding is the one chance in the average non-actress's life to put on a real show, it had better be grand, beautiful, glamorous, and something to remember.

• The question of bouquets is one that needs to be talked about, since it has undergone so much development in the

Paton's printed suit
for the mother of the
bride married informally;
from Bendel



Auguste Lermet's ensemble
with a chiffon blouse for
the bride who dresses
informally; Saks Fifth Avenue-Lanvin's
nearly going-away suit, right; Bendel

last few years. Here, again, Shop-Hound talked to several of the brightest of the brides, and the following is a summary of their opinions. In the first place, the "shower" bouquet—unless magnificently done—is apt to be a rather messy bunch of flowers, and most of the younger girls are pooh-poohing it. The bouquet with design and with shape is what they want. They want a medium-sized, round bunch of gardenias, large and waxy white, with no more elaboration than their own dark green leaves. They want a cluster of pure white orchids, unaugmented and untrimmed. They want such classic things as a long sheaf of Madonna lilies. They don't call up the florists and or-

der "A Wedding Bouquet, please." They go and experiment, try new tricks to see what's lovely that's never been tried before. Perhaps it will be a round bouquet of round white roses, to carry with a rather old-fashioned dress. Perhaps, in the country, it will be something as loose and garden-y as white daisies and white delphiniums and white lupins. At any rate, they don't rely on conventional ideas. They try things. They use their imaginations.

The same theory holds true of what they have their bridesmaids carry. The old days of pink roses and blue larkspur are gone, as far as being taken for granted goes. Bridesmaids may easily look divine (Continued on page 98)



STEICHEN

REBOUX—SAKS-FIFTH AVENUE

The new sailor hat—big

The most gigantic sailor in years—this is the hat sensation of 1932, the hat of hats to wear after four o'clock. It's of Milan straw and plaid taffeta. You balance its width by an ankle-length dress like this Lanvin black crêpe, worn by Mrs. Francis A. Wyman; hat and dress from Saks-Fifth Avenue. The furniture from Frankl Galleries has a new cotton covering



TALBOT-BERGDORF GOODMAN

STEICHEN

Another species of sailor to zoom into importance—the narrow-brimmed, shallow-crowned one born to go with a suit. This is of rough black straw banded in white, green, and black crêpe. Schiaparelli's suit of rough black woollen has a neat waist, a flare below, two clips, and a cape feeling; hat and suit Bergdorf Goodman. Fownes white pigskin gloves

And the new sailor hat—small



STEICHEN

PATOU—JAY·THORPE

Turban of white organdie

Every inch of this hat is white organdie—yes, crisp cotton organdie!—stitched and tucked into a daytime turban that is breathlessly lovely. Whiffs of white organdie also high-light the dress—a dress of navy-and-white printed crêpe, marked off in a smart plaid. White gloves and bag complete the navy-and-white idea. Hat, frock, and accessories from Jay·Thorpe

THE BUSINESS OF FASHION

By Edna Woolman Chase

I HAVE chosen to talk to you on the Business of Fashion, because it would be hopeless for me to try to compete with the Metropolitan Museum on the art side.

As a business for women, the fashion field is surely one of the most lucrative and also one of the most difficult. Difficult because, in addition to the usual equipment which would fit her for an ordinary business career, a woman to make a success in the fashion world should have one qualification plus—above all others, she should have trained and distinguished taste.

Without taste, she might, perhaps, make a great success in banking, in insurance, in medicine, in bookkeeping, even in acting. Lots of money has been made in Hollywood, you know, on a minimum of taste. But, if she wants to become an authority in the fashion field, taste is her greatest asset. And just how she can make herself an authority is, I suppose, what every young woman who has subscribed to this course would like to know.

Far too frequently, I think, women feel that just because they are women they are qualified to enter this field. Of course, this isn't true, and that is why we see so much mediocrity in fashion work. Over and over again, girls come to me for positions, and when I say to them, "Well, why do you feel that you are fitted for this work?"—they reply, "Oh, I just love clothes."

Well, of course, that is something. It is a grand thing to love one's work, but, unlike those radio crooners, I can't subscribe to the idea that love is enough, although it is a good basis from which to start, because, in work done *con amore*, there is always a verve that is lacking without this motivating force.

Taking it for granted then that you are a young woman who loves clothes and who feels that the fashion business offers a good field for a career, what should be your qualifications for this work? Well, first, you should sit down and try to do a little straight thinking—and that, let me tell you, is just about as uncommon as common sense.

Perhaps the first phase of your straight thinking should run something like this: "What are my native talents for this work? I wonder if I am a person of discriminating taste." You know that, even without training or academic knowledge of any kind, there are exceptional people who are peculiarly suited for this work. The French have a word for it—it is "flair"—a nose that simply scents out the right thing.

If you have a flair for fashions, then your road is going to be just about five times as easy and your progress many times faster than the girl who learns by rote. I suppose it is something like having an ear for music. Of course, I don't mean to say that, even if you have no flair, you can't make a very creditable success in professional fashion work, because the field is very broad and there are so many angles from which it may be approached.

There are many sources from which you may gather information. But I do think that no amount of training, and no number of art courses, can replace an instinctive quality of native good taste—and some people have it, and some haven't, and that's just all there is about it.

I expect you'd call them "naturals"—those who have it. Well, in my long career, I've had lots of opportunity to observe both kinds, and I've had young women on my staff who have had perfectly charming taste and nothing else but—a real "flair" for clothes and scarcely an ounce of common sense, and that isn't enough in the business world to-day.

And, on the other hand, I've had young college-bred women thoroughly versed in the theory of art and the history of costume, who could discourse or write most ably on these subjects, but whom you could never trust to pick out just the right hat, the smart shoe, the really elegant bag; while, on the contrary, you could send out the brainless one with natural flair, and, with an unfailing instinct, just like a homing pigeon, she would bring you back the best hat in New York. Only, unfortunately, in the meantime, she had probably lost you

At this time, when practically every young woman has a job or is looking for one, Vogue believes that its readers will be interested in this speech given by Mrs. Chase at the Metropolitan Museum in cooperation with the Fashion Group

twelve pages of good advertising by high-hatting Mr. Blankenstein. And why did she do it? Simply because she hadn't enough common sense to cope with a business situation. The happy combination which is sure to lead to success in this field is fine taste and sound judgment.

I have tried to show you that taste may be a sort of instinct and that it is not necessarily always accompanied by a really good mind, but the second quality—good judgment—is undoubtedly the flowering of sound thinking. Perhaps, to the uninitiated, sound thinking may seem like a tall term to apply to such a trivial and changing subject as fashion, but I don't think so. We know that the term "fashion" is to-day a vital factor in hundreds of the greatest industries of our country. You only have to be associated with a fashion magazine to realize what a powerful factor fashion is in business, and how much business is in need of the services of women who have trained and distinguished taste, plus a full portion of common or garden sense.

When you stop to think of it, the American situation in this business of fashion is really pretty absurd. Why should great businesses and great organizations need stylists or merchandise counsels or whatever you choose to call them? They shouldn't, and they wouldn't, if in this country there existed among the workers and the merchants—as there does in France—that inherent sense of beauty, that feeling for design and colour, that makes artists of their artisans and connoisseurs (Continued on page 89)



F. E. GEISLER

Fan-tail palms in a stark-white hall



Mr. and Mrs. HARRISON WILLIAMS'S HOUSE

in Palm Beach

The photograph above shows the famous all-white dining-room in Mr. and Mrs. Harrison Williams's beautiful new house at Palm Beach. The chairs are covered with highly polished white leather, the table is of walnut with a light parchment coloured inlay in the centre, and the rug is of white sheepskin. A mirrored screen, edged in black, glass lamps, and modern vases are striking details

The hallway leading from the small reception-room to the living-room has doors that give onto the terrace, facing the ocean. The walls are white; the curtains are of heavy, crinkly white silk; the rugs are of white sheepskin. The two mirror wall-brackets are filled with flowers every day, giving—like the palms in the hall shown on the opposite page—a cool outdoor feeling to the house



P. E. GEISLER



F. E. GEISLER

A WHITE HOUSE

in the tropics

Mrs. Williams's bedroom, overlooking the ocean, is all white, except the niches on each side of the fireplace, which are pale sky-blue, setting off the white porcelains. Over the mantel is a lovely Chinese painted mirror. The rug is woven in a shaggy zigzag pattern. The library (at the left) is walnut panelled and furnished with English furniture—a homelike room for bridge and backgammon and tea



TREANOR AND FATIO, ARCHITECTS

Above is the façade of the house facing the ocean—a rambling structure of white stucco, with green shutters and a tiled roof in weather-beaten shades of red. Trea-nor and Fatio are the architects. The lawn is probably the finest in Palm Beach—a special species of grass, Santa Lucia, being planted, a rare type that will grow near the sea

Well sheltered from any disturbing ocean winds is the tennis-court shown at the right—a professionally perfect court, for Mrs. Williams plays an excellent game. Here, also, is a view of the loggia, built between the tennis-court and the swimming pool, with a gallery so that you may watch the bathers on one side or the tennis players on the other

At the right is the beautiful swimming pool, lined with white tiles so that the water gleams a clear turquoise-blue. The loggia at the right includes two dressing-rooms and a gallery where a loud-speaker connection supplies music and wag-ons of iced drinks are brought out. At night, the pool and gardens, lighted by Wendel, are fantastically lovely



F. E. GEISLER

Chart for Matrimonial Seas



YOU may have been to dozens of weddings. You may have trailed up and down endless aisles as a bridesmaid, until you can chant the wedding ceremony and hum Mendelssohn's Wedding March by heart, but, when the actual moment comes in your life, you will find that certain little matters have entirely escaped you. This chart, then, is for you to steer by, whether you are planning to embark on the high seas under full sail or not, down a long church aisle or against the syringa bushes in your own garden. And lest you may think that we have ducked that most delicate of all matters, the question of who pays what, let us hasten to add that, for all the types of weddings here-in tabulated, the answer is the same. The bride's family pays all the church and entertainment expenses, from the white ribbons to the last grain of rice. The groom supplies only the bride's bouquet, sometimes the bouquets for the bridesmaids, the going-away motor, and the boutonnieres, gloves, and ties for the ushers. He gives his best man an envelope containing a cheque to be transmitted to the minister, and there his obligations are finished. Or, perhaps, they have just begun!

Formal

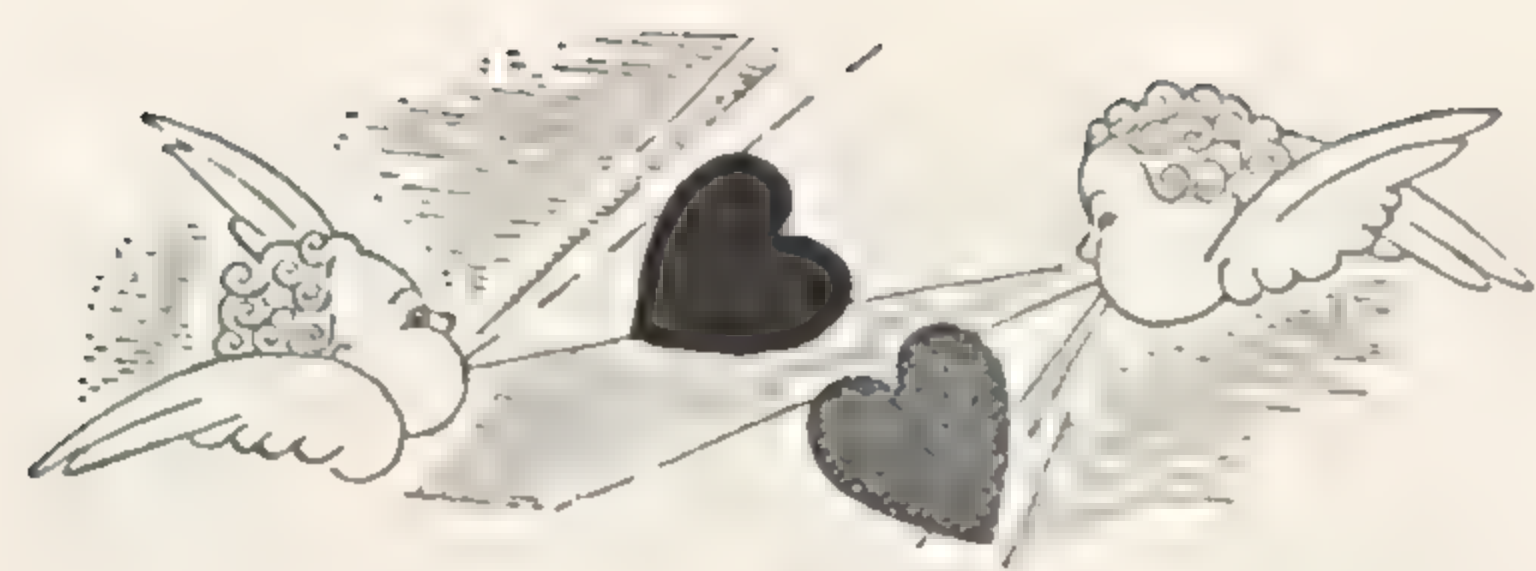
DRESS—BRIDE: Straight or bouffant dress of satin, crêpe roma, or lace, in pure white or an off-white shade. Long skirt with train one and one-half to two yards on the floor. Long sleeves, no gloves, engagement ring on right hand. Pearls or clip; no bracelets unless groom's gift. Coiffure small; veil as long as train. Bouquet of calla-lilies, white orchids, lilies-of-the-valley, or gardenias—no bows or ferns

DRESS—GROOM: Top-hat; cutaway; striped trousers; white, buff, or grey waistcoat; wing or fold collar, Ascot, sailor's knot, or bow tie; spats to match waistcoat; white or buff gloves; black shoes; white boutonniere. Gloves not worn during ceremony. Groom and best man wear same type of collar; the ties may differ. Ushers' ties all alike. Bride's father's neck dress as he chooses. Otherwise, all men dress alike

DRESS—BRIDE'S ATTENDANTS: Maid of honour's gown like those of bridesmaids, but varied by colour or accessories. Smart materials are crêpe roma, stiffened chiffon, lace, or organdie. Small hats, wide models, or wreaths are good. Gloves optional. Muffs or bouquets. Colour suggestions: white with green accessories and white flowers; beige with field flowers; pink with brown orchids or pansies

ORDER OF PROCESSION: Before ceremony, groom and best man enter from vestry at signal that wedding party is ready to proceed down the aisle. The order is: ushers two by two, bridesmaids two by two, maid of honour, bride on father's arm. After the ceremony, the order is: bride and groom, maid of honour, bridesmaids, ushers. Best man may leave by vestry or walk with maid of honour

WEDDING RECEPTION: Bride's mother receives alone or with bridegroom's mother near door. Bride and groom, maid of honour and bridesmaids receive apart in semicircle. Bride's father, best man, and ushers circulate among guests. Wedding party seated together, alternately man and woman. Buffet or service at small tables. Bride tosses bouquet to bridesmaids when she goes to change



Informal

DRESS—BRIDE: An afternoon gown and hat. Skirt length should be to the ankles or shorter. If a church wedding, dress should have sleeves at least to the elbow or a jacket worn. Colours: any soft, light, becoming shade. If second marriage, white is never worn. Orchids or gardenias without ribbons or fern, worn or carried. No gloves during ceremony. With a travelling costume, flowers would be pinned on



DRESS—GROOM: Semiformal dress—short black jacket, striped trousers, derby or grey Homburg, wing or fold collar, Ascot, bow, or sailor's knot tie, white, buff, or grey waistcoat, light gloves. Or, if preferred, the groom may dress as for a formal wedding. If bride wears travelling costume, groom wears a sack suit. The men in wedding party choose the same degree of formality as groom



DRESS—BRIDE'S ATTENDANTS: For a second marriage, the bride has neither maid of honour nor bridesmaids, although the groom has a best man. For a first marriage, there may be both, a maid of honour only, or none. Any attendant chooses a frock the same in type as the bride's, although it should not outshine hers. Her bouquet should be less grand; it is usual for her to wear gloves



ORDER OF PROCESSION: Bridegroom and best man enter from vestry; maid of honour walks before the bride, who is escorted by her father or some man relative. After the ceremony, the bride and groom leave, then the best man and maid of honour. If the marriage is at a registry office, the bride, groom, and witnesses arrive together, but never in a church where there are wedding guests

WEDDING RECEPTION: Guests received as at a formal wedding. Instead of sending engraved invitations, a widow or divorcée often invites her guests by note or telephone. A luncheon follows the twelve o'clock wedding; a small tea or reception follows one in the afternoon. Evening hours for weddings are not smart, nor is an early morning hour correct if there are invited guests

Garden

DRESS—BRIDE: Occasionally, at a wedding in a beautiful garden, a bride wears a formal wedding-dress, but a simpler dress is more usual. Often, an afternoon dress and a hat are worn. Smart fabrics are organdie, stiffened chiffon, lace, mousseline de soie. The hat may be a tulle cap or wide straw one. The bouquet may be of lilies-of-the-valley, narcissi, white roses, tulips, gardenias, or white orchids



DRESS—GROOM: Cutaway, informal afternoon dress, or dark jacket with white trousers, white shirt, plain white shoes, and light tie. Or a white linen suit, with white shirt, light tie, and white shoes. The men in the wedding party dress as the groom does except as to neck dress. The cutaway is more appropriate than the informal dress when the bride wears a wedding-gown and veil

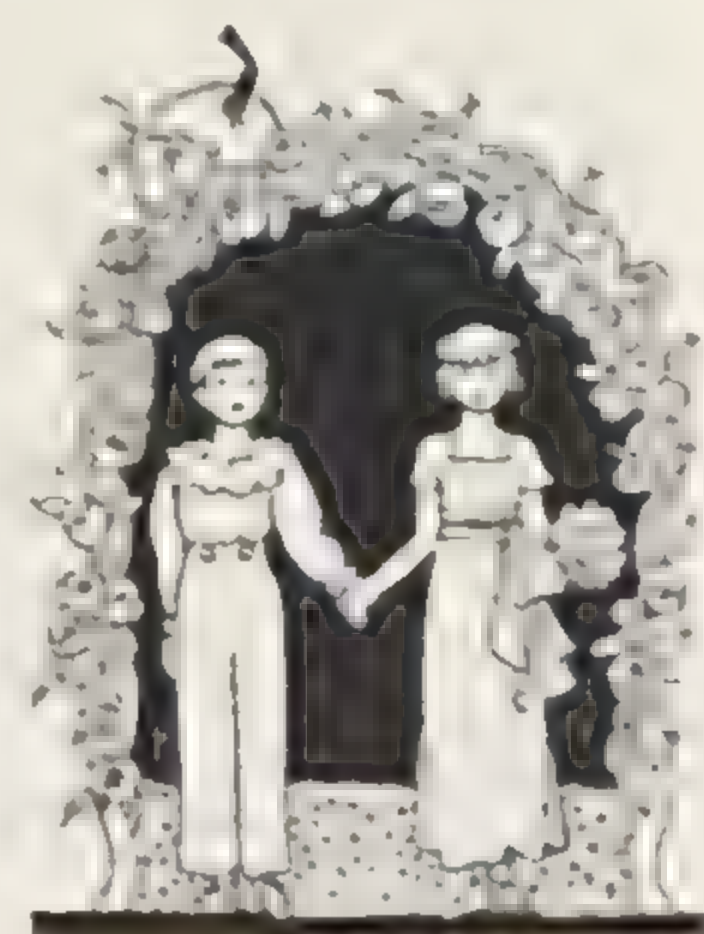


DRESS—BRIDE'S ATTENDANTS: Afternoon dresses of organdie, stiffened chiffon, which may be printed or plain, lace, dotted Swiss, or sheer crêpe. Capes or puffed sleeves. Bouquets of spring or field flowers. Leis might be substituted for bouquets. Shepherdess, wide-brimmed hats, or tulle caps. Gloves optional. The colour scheme of the garden should be considered in choosing the frocks



ORDER OF PROCESSION: Before the ceremony, guests are grouped about lawn, leaving a path for the procession. Chairs need be provided only for older people. Concealed orchestra of stringed instruments suggested. The groom and best man take their places at improvised altar, the procession comes from the house. After ceremony, the bride and groom turn and receive congratulations

WEDDING RECEPTION: A woman relation receives the guests in the bride's mother's place on their arrival before ceremony. The mother greets them afterward. Refreshments may be served from a buffet on the terrace or in the dining-room. When planning a garden wedding, alternate arrangements should be considered so that the wedding and reception can be held indoors if necessary



the Gospels of Beauty

9. One chin is better than two



BRACELET MESSAGE FOR THE THIN

A LOT is heard about the Dangerous Age of women. Rose Macaulay wrote a book to show that it begins as soon as we know how to talk and doesn't stop till some one has folded our hands and put a lily in them. But, in beauty parlance, the dangerous age is brutally specific. It lies between the years of thirty-five and forty-five, and then, ladies, is when we start taking it on the chin and getting it in the neck.

Up until forty, if we give ourselves a reasonable amount of care and consideration, our neck and chin lines are fairly obliging in hanging onto their youthful contours. But, after that, Nature lets us down. Our circulation, that old reliable of all health and beauty, decides that it is tired of going on by itself without any visible signs of encouragement, and slows up on us. The blood itself becomes less nourishing, and the blood, be it known now and forever, is what nourishes the tissue under the skin. Skin foods and nourishing creams can do wonders in softening and lubricating, but they can't nourish tissues, and no honest beauty expert expects them to do so. And, since the job depends entirely on the blood-stream, unless circulation is up and doing, you can see with half an eye what is going to happen. The tissues will lose their firmness and relax. The muscles will sag and drag the skin along with them. And, then is when firm contours disintegrate into double chins and baggy chins, when the wrinkled, crêpy throat creeps in, and despair looms large.

Up until now, everything sounds too gloomy and tragic to bear, but, of course, the point of describing the evil is to be able to continue and point out its cure, or—better still, but more difficult a doctrine to spread—its prevention.

To begin with, these things don't happen overnight. We are appallingly oblivious to what goes on in our faces and figures, because we are so used to seeing them. But, even then, a flabby chin or a crêpy throat gives us sufficient warning of its approach, so we can catch it in its early stages and deal with it firmly. If we follow the advice of the beauty specialists, we will start with preventive measures long before such conditions even hover on the horizon. This is the same principle as keeping the scalp in such good condition that you ward off gray hair long beyond the time it would ordinarily appear.

This is sound, fundamental advice, but it isn't so easy to put across with a girl of twenty-five or so, whose chin-line is so firm and throat so smooth that she regards them as unchangeable attributes. It takes the sudden fright at the first wrinkling of the skin or the first suggestion of an additional chin to startle us into action, ordinarily. Even if we have ignored these signs until we have a really serious problem to face, things can still be done about it, no matter what our age is, though, frankly, the longer we wait, the more concentration and time it will take to achieve results.

And, what are these things to be done? They can be summed up in a single word—stimulation. This is certainly no news to you, if you have been registering the philosophy of these Gospels during their progress, but, in the case of the neck and chin, it is the sole aim and consideration of all. We stimulate the circulation through the blood-vessels in the sagging muscles, so that elasticity is restored, and the contours win back that firmness that is the surest sign of youth.

Every specialist has preparations for stimulation—circulation creams, ointments, and oils, and these are integral parts of the treatment of neck and chin conditions. They should be used on an

average of once a week over the area that requires stimulation. The length of time they remain on the skin depends on the individual preparation. But, the most important factor in this stimulation situation is the exercise we can give these erring factors. If we were in the habit of exercising our faces as completely and consistently as we do our bodies when we take good care of them, we wouldn't have to worry about circulation, because it would be running right along by itself. But, since this isn't the case, the thing to do when we are faced with a crisis is to induce such exercise. This is done by patting, in most cases, or by manipulation. You pat with the back of your hand or with little patters made expressly for this purpose or, in some salon treatments, with electric patters. The patting must be done with a certain rapidity, since each pat (aside from stimulating the blood) acts as a shock to the muscle and, by continued action, helps that muscle to contract. One world-famous beauty specialist who has a chin-line that would do credit to a girl of twenty, has trained herself to wake up every night and go through a little patting régime.

Neck and throat problems can be grouped into four general classifications. If you are a lady of avoirdupois, in general, your problem is probably a plumpish chin, with a tendency towards (or perhaps a fully developed) a second one below. For you, certainly, patting and vigorous patting (Continued on page 88)



VIGOROUS PATTING FOR THE FAT



SCHIAPARELLI—BONWIT TELLER • SCHIAPARELLI—FRANKLIN SIMON

Pastels in the jacketed sports mode



VIONNET—SAKS-FIFTH AVENUE

CHIC IN THE NEW IDIOM

For the young and the slim, Vionnet uses, in "8337," the terse terms of black wool with a striped scarf in rose, black, and white streaking across the chest (opposite page). From the fitted bodice, buttoned on a slant, the collar rises, stands, and frames the face. It is lined with striped shantung, which eventually goes into a scarf. The tilted Reboux canotier, "Première Visite," which tops off the costume, is made of natural paillasson straw with a wide black-and-rose grosgrain band; from Bendel

Vionnet's new expression for chic at afternoon weddings and such is an exceedingly elegant black coat over an exceedingly simple white dress, "No. 6402," below. Down through the bodice, it is of black satin; from the high waist-line down, of veloutine de laine. Or, if you like, you can have it all of woollen. The dress is of white crêpe matmira with a black suède belt. The Reboux hat of black picot, "Pitchounet," is trimmed with white grosgrain and a streak of white picot; Bendel



VIONNET—FRANKLIN SIMON



Wedding gifts for all time

HOUSE OF TRADITION

IN ALL this shifting, unstable, and not always dignified life of today, in the midst of meteoric successes and crashing downfalls, just a few things stand unchanging: the rock on which this city is built, a few great institutions, a few great firms.

The house of Tiffany has a special position in the consciousness of the country. Tiffany is a symbol, not only of magnificent quality, of good style, and of honest merchandising, but of something more intangible. It stands for tradition, and, when we go there, we go impelled by memories of some beautiful emerald brooch that belonged to a grandmother, "from Tiffany," of an engagement ring handed down in the family, "from Tiffany," of family pearls "from Tiffany," or of wedding invitations in a family album now yellow with age. Tiffany's is an instinct, and this sentiment goes on, though the beautiful old marquise cutting of its diamonds is now side by side with modern baguettes, and magnificent modern wares rival the fine antique silver and china and glass.

Vogue has visited Tiffany's three floors and photographed some typically beautiful pieces. On this page is an after-dinner coffee-pot, done in the fine simplicity of early American silver. The water goblets are copies of Waterford, with all the style and sparkle of the originals. The modern teapot and sugar bowl and also the plate are Royal Crown Derby. The silver cream bowl and ladle are in the modern spirit.

On the opposite page is a superb old silver kettle and stand, hall-mark London 1724, made by Gabriel Sleath. The modern platter is of a design based on an old William and Mary one in the Victoria and Albert Museum. The candelabrum is one of a pair, hall-mark Sheffield 1802.



BRUEHL-BOURGES PHOTO—CONDÉ NAST PROCESS

Silver of yesterday and to-morrow



STEICHEN

VIONNET—BERGDORF GOODMAN

The undated evening dress

Vionnet has created another dress with lines so lovely in themselves that they belong to no special period. It has an informal look, and, like many of the new evening dresses, its colour is pale pink, and it combines two fabrics—crêpe roma and satin, with the satin draped skilfully into a blouse. Slippers from Bergdorf Goodman



MILGRIM

STE CHEN

On the stage or off, Miss Lily Pons has chic. Here, this sparkling star of the Metropolitan is shown wearing one of the new cape-jackets. It is made of pale, fresh, spring green crêpe roma, accentuated with bands of grey fox, and worn over a simple dress of the green crêpe. The furniture is from Frankl Galleries

MISS LILY PONS

Prima donna with chic



CHÉRUIT—MARY WALLS • AUGUSTABERNARD—BONWIT TELLER

Flower-laden fashions

Four roses climb along the slant of "De Votre Avis," this dull satin dress. Regard, also, the tunic peplum, short on one side, long on the other

All the pinks and mauves of a bouquet of sweet-pease on a crêpe dress the colour of pale lilacs, "819"—you'll be sentimental about this

Two tea-gowns to one pyjama

Definitely, we are swinging back to tea-gowns for afternoon receiving. Lanvin's white marocain one, "Francesca," has great orange sleeves; Jay-Thorpe

Another Lanvin tea-gown, "Cléopâtre," of orange-red marocain has a touch of white and a décolletage gathered into a mother-of-pearl ring; Saks-Fifth Avenue

And the pyjama is returning to the fold of intimate négligés. Hélène Yrande's pale blue crêpe roma one, "473," right, has a yellow blouse; Bergdorf Goodman





CECIL BEATON

BONWIT TELLER

PAGEANT IN PUFFS

Heavy white satin, huge puff sleeves, a high tight waist are some of the things that lend glamour to this bride. Tulle alone is used for the veil. The muff is all of orange-blossoms; designed by Herman Patrick Tappé



BERGDORF GOODMAN • JAY-THORPE • HERMAN PATRICK TAPPÉ

Miss Leta Morris wears a white organ-die bridesmaid's dress, with a green ribbon around the waist, a white rough straw hat, and crocheted cotton gloves. The lilies-of-the-valley are from Dards

Miss Mildred Nicoll's Empire dress of turquoise-blue crêpe de Chine has big sleeves and a neat waist. The blue felt sailor has a velvet rosette. Muff of yellow and white narcissus; Wadley and Smythe

Mrs. Nicholas Holmsen wears embroidered white muslin enormously full as to its skirt. The white straw hat has a halo and bow of muslin. The bouquet of pink hyacinths and pussywillow is from Max Schling



THE MUSICAL SATIRE, "FACE THE MUSIC," FROM OUT FRONT

Broadway Kaleidoscope

Here is a cross-section of Broadway—a slice of the current theatre as it nightly edifies, stimulates, shocks, or amuses New York audiences. Some of the snapshots were taken by a pocket camera during the actual performance from out front, others from the wings or backstage in the dressing-rooms of the stars



OFF STAGE AND ON STAGE AT ZIEGFELD'S "HOT-CHAI"

SEEN ON THE STAGE

by David Carb

FOR its fifth production of this, its fourteenth subscription season, The Theatre Guild has chosen a play by an unknown Irish dramatist, one Denis Johnston, a Dublin lawyer.

"THE MOON IN THE YELLOW RIVER": Its title, extracted from a verse by Ezra Pound, is meaningless and provocative: "The Moon in the Yellow River." Those two words with but one syllable changed describe the drama itself; it is meaningful and provocative, a study of Irish *petit bourgeois* life under unusual conditions. Although each of Mr. Johnston's characters "stands for" an idea or a point of view, none is an abstraction; they are all real, vivid, individual; their vital throb is in no way weakened by their theories. Fundamentally, the play presents much the same conflict that Eugene O'Neill fumbled so sadly in "Dynamo"—the bitter, murderous struggle between man and machinery—, presents it with freshness and passion. The author has not labelled his people; he is too genuine to resort to the easy way. But he has erred in the opposite direction: he had so much to say and such an ardent urge to say it that he has overcrowded his canvas. The employment of that restraint of which selectiveness is an ingredient would enhance the drama's forcefulness.

But, even in its present form, "The Moon in the Yellow River" possesses the surging sincerity which triumphs over structural awkwardness, overburdened speeches, irrelevancies, repetitions, all those extravagances an author indulges in when he has things to say he feels must be said or something terrible will happen and who, even if he were calm, would not be too certain of the tools he is working with.



"THE MOON IN THE YELLOW RIVER"

Possibly, the production accorded his opus in Fifty-Second Street makes Johnston seem less adroit than he really is. For, from all indications, the Guild regarded the piece as a "filler," the fifth of a necessary six, something thrown on between O'Neill and Shaw. Philip Moeller's direction shows neither appreciation nor skill; it is distinctly pedestrian. And the casting of at least two of the leading rôles is, to be charitable, unfortunate.

Egon Brecher was apparently chosen to play Tausch, the industrialist, solely because of his German accent. He has no other qualification. And his accent itself is a disqualification. It distorts his emphasis, makes his delivery singsong when it is not bizarre—and often when it is. The Guild seems not yet to have learned that foreignness on the stage can best be suggested by the use of a word occasionally which no native—literate or illiterate—would ever use and by the character's lapsing into his own tongue once in a great while. At all other times, the character may speak the language of his colleagues without distortion—to the audience he is "different" from the other people on the stage and therefore a foreigner. Indeed, difference, not distortion, should be the object; Brecher distorts.

And Henry Hull, as the leader of the revolutionists, pounds his points so hard that he never permits one to forget for an instant that he is an actor playing in a play. Critics of another day dubbed such acting "stagy"—it was an expressive word; in Hull's case, it could profitably be dusted off and once more made part of the critical vocabulary.

Alma Kruger, also, pounds her lines, ejects each one as though on it and it alone depended a comprehension of the play. Her rôle is written much that way, but she employs the same approach and technique that distinguished the old-fashioned forensic orator: he paused, cleared his throat before every utterance he considered important, and paused again afterwards. Miss Kruger does not do exactly that, but her method calls it to mind. (Continued on page 88b)



A. A. MILNE'S "THEY DON'T MEAN ANY HARM"



A line-up of the new linens

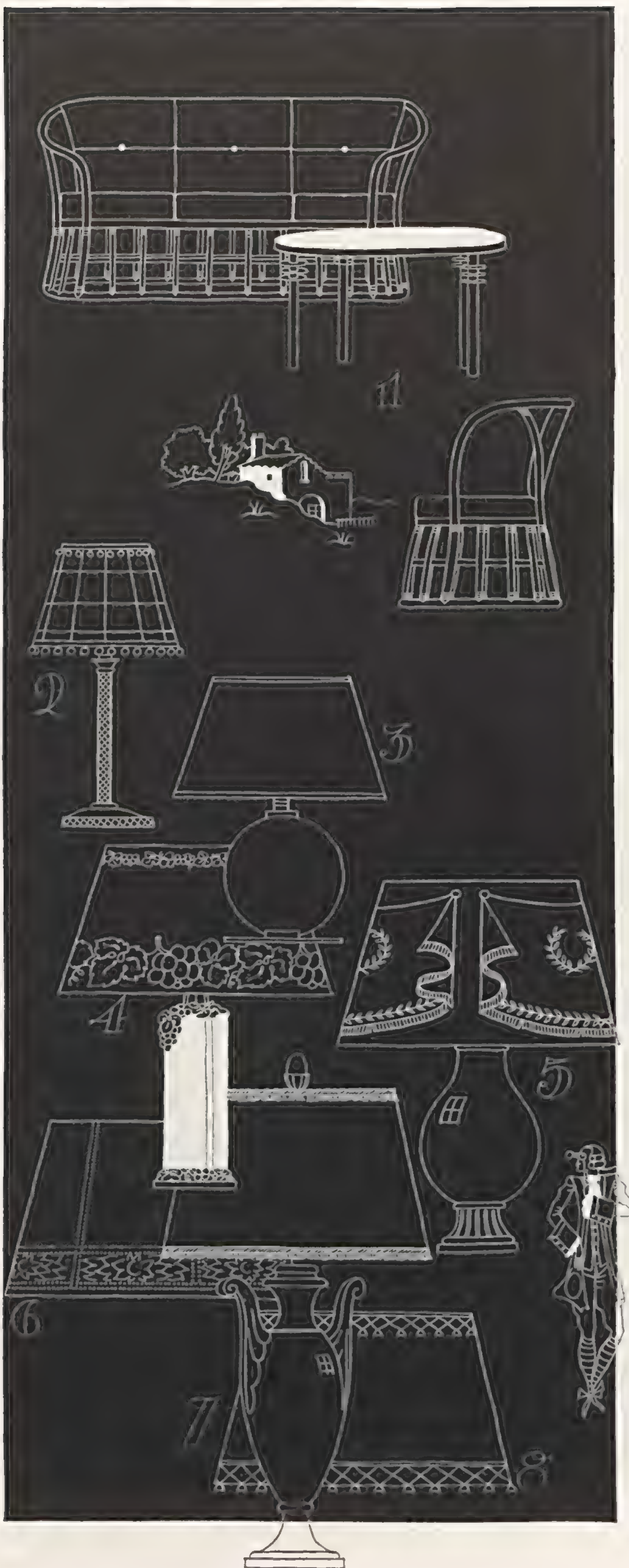
FOR THE CHIC HAUSFRAU

- The Wamsutta pillow-case pinned to the top line, at the left, is made of white percale and embroidered simply and charmingly; from McCutcheon
- Linen in a delectable shade of peach is used for the second pillow-case and the sheet to match, hand-hemstitched and embroidered; Kargère
- Hanging from the third line is a Wamsutta sheet and pillow-case of peach-and-white percale, with smart triangular monograms; from Mosse
- The pillow-case at the right on the third line is another Wamsutta case, this time of percale in peach; Mosse
- Something very new is hanging on the fourth line—a set of Martex towels in coffee colour with a stripe of black down the centre or at one end and a splashing round monogram embroidered at one side. It is from Mosse
- Yachtsmen will like the towel and face-cloth on the fifth line, with their amusing embroidered monograms; the Grande Maison de Blanc, of New York
- The Cannon towels on the lowest line are in three shades of blue; Altman
- The cream Everfast gingham spread that forms the background of the top of the photograph opposite is in the “spring-time” pattern, with peach and green appliqué; from Eleanor Beard
- The top blanket is a blue-and-white one, made by Chatham; Wanamaker
- In the middle of the photograph is something really new in blankets. It’s from Esmond; it looks as though it were crocheted by hand; it’s light, but warm; and it’s in appetizing shades
- You can get the North Star blanket (at the bottom of the three) in a variety of chic patterns; McCutcheon
- Last, but by no means least, is the enchanting rose taffeta quilt that serves as a background for the lower half of the photograph; from Carlin Comforts



THE 3

A blanket order of smartness



SHIFTING SCENES

To summer settings

• **OUTDOORS** nothing is smarter than white. White bamboo furniture with bright cushions is endlessly chic on a porch or terrace. In a Chippendale design, it's elegant enough for indoors, and Mrs. Tuckerman Draper has used it in the dining-room of the River Club, and it is also used on the patio of Mrs. Harrison Williams's Palm Beach house.

Or white may be used to accent bright colours. The dead-white pottery or white tile and iron coffee table from the Mayhew Shop would go well with the bright blue rattan furniture (No. 1) shown at the top of this page. This has red duck cushions and brass buttons. Colwell designed it for Joseph Mullen.

The black rattan furniture with terracotta leather seats at Altman's has a Mexican feeling. The seats lace on with thongs to give a drum-like effect, and there are little tables to match.

For your awnings, choose plain colour canvas. It's much smarter than stripes. Often, it's a double-faced proposition with red on top and grey beneath, or rust on top and grey beneath, or rust on top with turquoise underneath, for instance. Scalloped canary-yellow canvas with white cotton fringe is charming on Mrs. Richard Newton's cottage at Oyster Bay.

White duck spattered with twelve-inch dots in bright colours makes amusing beach umbrellas or cabañas. And the Chintz Shop has a sun-bath cot covered with awning material, with a throw to match. Fine for penthouse terraces.

• **LAMPS** run to white this year, too. Von Nessen's crystal lamp from Rena Rosenthal (No. 3) has a white parchment shade. Lord and Taylor has a cut-out white paper shade (No. 6) and also a white paper shade with little glass

bells on its fringe (No. 8). No. 2 is a glass dressing-table lamp with a red-and-white paper shade, from Lord and Taylor, and this same shop has a turquoise pottery lamp with a white net shade pleated on the bias.

Bergdorf Goodman uses fine white straw and also spun-glass for lamp-shades—both very lovely.

Jessie Leech Rector's jesso lamps are marvellous. They have a subtle, luminous quality. Her No. 4 is in white and silver, and No. 5 is made from an old pink Bristol glass wig-stand with a pink and brown jesso shade. No. 7, from the same decorator, is an urn lamp in a queer grey-blue. She has some lovely white and gold console lamps, too, with half-sheafs of pottery wheat for bases and semi-circular shades.

No. 9 is the chromium "Sunny Boy" lamp, easy to move about and fine for indirect lighting; The Alexander Studios.

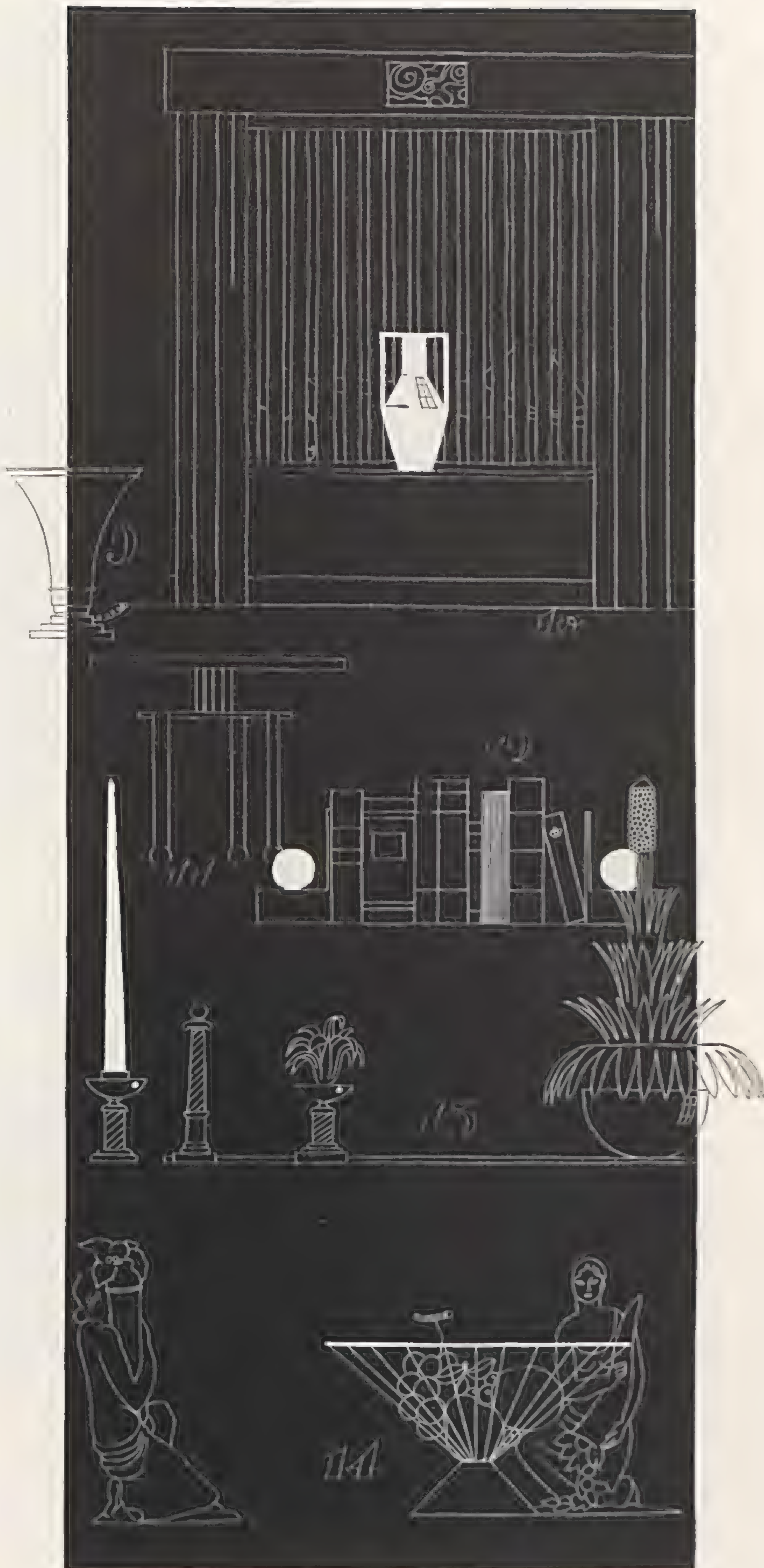
- **BLINDS** for your home have gone vertical. The Simon Ventilighter (No. 10) is of canvas in any colour you wish. It won't flap and is adjusted by a lever. It is shown here in the interior designed by Frances T. Miller for the Art Alliance Exhibition of Decorative Arts.

- **RUGS** show some original tendencies. Miss Miller designed one in different textures of white for the same interior. She will also make up rugs in any colour and size with huge monograms.

Bergdorf Goodman has some lovely soft, hand-looped rugs, in beige or in green. And their little plaided ones in browns and yellow are very charming.

- **STRAW MATTING** is a good solution to that summer floor-covering problem. You get it from the L. Jones and Company. Mrs. Henry Osborn Taylor uses it in her New York apartment with a number of small Chinese rugs scattered over it.

- **MODERN ACCESSORIES** shown here include Von Nessen's chromium and black coffee table (No. 11) and his book-ends with crystal balls (No. 12). Half of Benello's lovely Venetian glass centrepiece (No. 13) is shown. And Rena Rosenthal's black enamel and chromium fruit basket, No. 14, (Continued on page 90)





THE 3

Ensemble of a summer bar

Woven rawhide and iron furniture; aluminum tables with lacquered rawhide tops; cushions; Arden Galleries. Tray; biscuit stand; silver-rimmed glasses; cigarette accessories; from Alice Marks. Opposite page: bar-wagon and chair; from Arden Galleries. Accessories; Alice Marks

DRINKS THAT ARE KNOWN AS TALL

for the hostess



FOREMOST among drinking principles is the one that says that any drink, from a dry Martini to a pink lemonade, has to be well made to be good. You can put two glasses of the same drink side by side, and one will be exciting and the other indifferent, just because of the way they have been chilled or not chilled; because of the way the ice has been put in. Even the glass a drink is served in has a lot to do with it. The smart hostess knows this. Not for nothing has she spent half her life watching her husband measure his vermouths by fractions and search all over town for real "old-fashioned" glasses. She knows that drinks, alcohol or no, demand a master's touch. But, alas, she is not at one with the universe in this. If she were, things would be nicer, and we wouldn't have as many mediocre drinks as we do. In a surprising number of houses, the idea seems to be that if you take a bottle of some good beverage off the shelf, pour it into a glass, and add some ice, everything is fine. Whereas, that is just about as cruel a trick as you can play on your ginger ale or White Rock.

Mixing drinks is like mixing a salad dressing. There are certain fundamental rules you must follow first, then you add a flair of your own. And don't think that because the rules are so simple, you will follow them automatically, because you won't unless you have already been trained in a good school. And here are the rules.

First. All the beverages for your drinks must be thoroughly chilled in the refrigerator before they are served. And why? Because, if they aren't ice-cold, they will melt the ice when they meet it, which in turn will dilute the drink, which is all wrong. Furthermore, if you are using a carbonated beverage, a lukewarm liquid lets the fuzzy bubbles escape practically as soon as it is opened, whereas the cold liquid retains the fizz, which is something that may be unknown to you.

Second. The ice is put in first, and good big blocks of it. Little pieces melt more quickly and don't chill so thoroughly. Besides, nothing looks so cool and grand as plenty of ice, and, with electric refrigerators making thousands of cubes a minute, we can use them with prodigal gestures.

Third. The glasses for long, tall drinks should be long, tall glasses. Every so often, nowadays, you see squat glasses, usually copies of English glass, or even three-quarters size, but, no matter how handsome they are, they can't do justice to your summer drink. They won't hold enough ice, for one thing, and then they don't give you that satisfactory illusion of being able to go on drinking iced deliciousness forever. Besides, high-balls got their name from the original high glasses they were served in. As to the "ball," in case you're interested, that is what

went in to flavour them, and that can mean many different things to different people.

Drinkers' tastes vary, of course. Some like them plain; some like them mixed. Certainly, a glass of ginger ale or carbonated water offers a multitude of opportunities to the hostess, aside from the somewhat commonly known one of flavouring it with Scotch. A curl of thin lemon peel makes a horse's-neck out of your favourite ginger ale, and a kumquat, which you can eat when the drink is finished, makes it pretty, as well as good. Fresh lime, fresh mint, and castor sugar give you a super limeade with White Rock or club soda. Those who don't know of them already should be apprised of the special little squeezers that are made for limes, and that fresh mint lends more of its flavour when the leaves are slightly bruised.

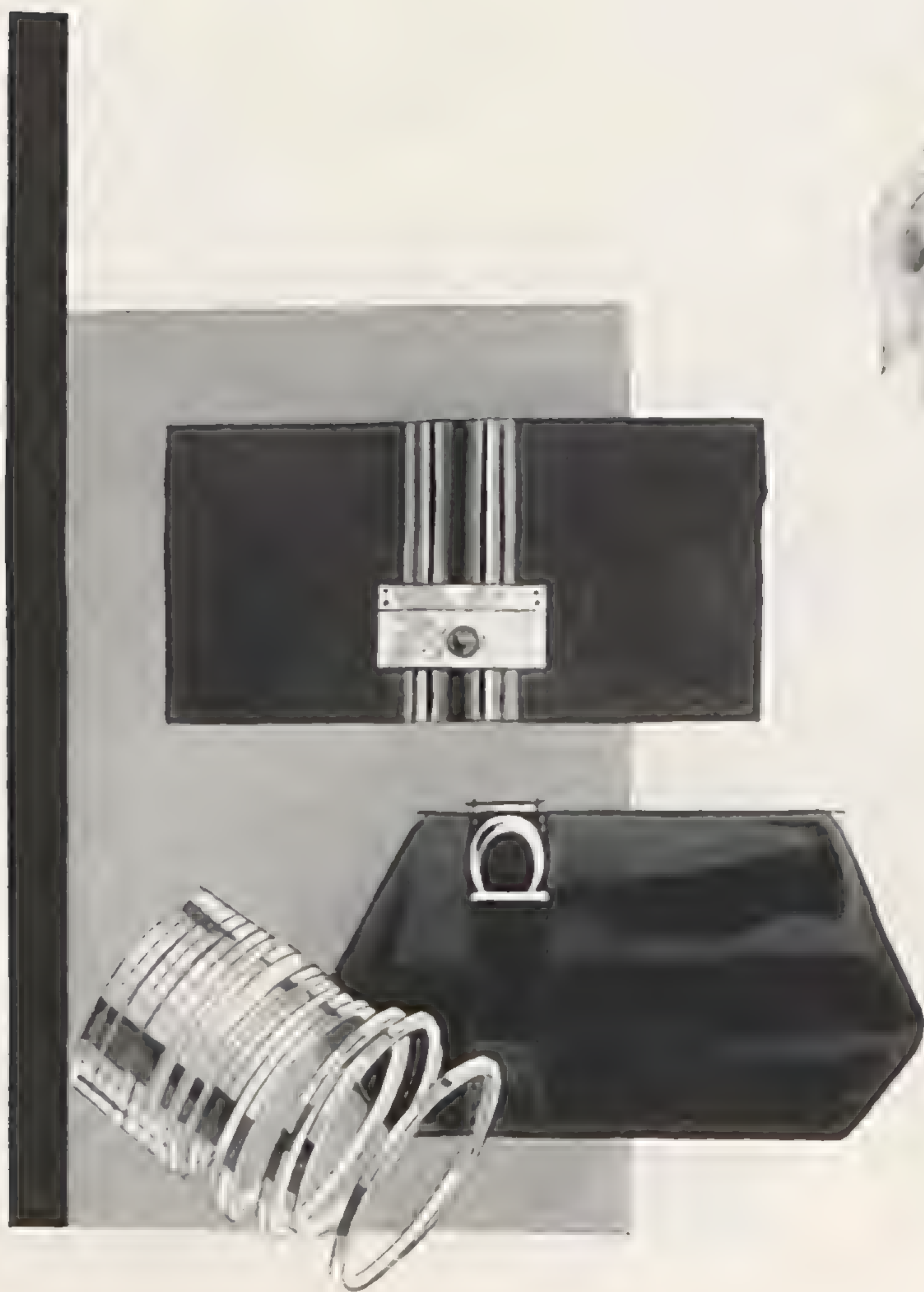
One inspiration for your summer drinks is to make the ice-cubes out of undiluted fresh fruit-juices. These freeze just like water in the ice-trays, and, when you put them in your ginger ale or mineral water, it tastes just like any other ginger ale or mineral water at first, but, when the ice starts to melt, you get the flavour of the fresh fruit, which is a surprise, as well as being very good indeed. You can do this with strawberries, currants, raspberries, even peaches and cranberries.

Sarsaparilla is delicious when it is poured over a half glassful of cream and broken ice. Ice-cream has an affinity for ginger ale that not every one knows about. You fill a high-ball glass half full of ice-cream, then fill the rest of the glass with chilled ginger ale (Continued on page 91)



THE 3

- Behold the fabric hat at the right—for fabric hats are winning over every one. This is Maria Guy's contribution—a grey model with a wide black fabric insert in the crown, which joins a flat bow at one side; from Dache
- Mercifully, cotton gloves will go through another big year. These white hand-sewed ones with lines of stitching on the wrist would go nicely with your blue wool suit. Bergdorf Goodman
- Coin dots on your bag are an idea, if you don't want too great an expanse of dots. This is of red-and-white or blue-and-white rough crêpe, and need we remind you how chic it would be with a blue suit? From Bergdorf Goodman
- Worth's leather thong bracelet has a silver clasp. It's from Altman
- Coin dots as big as dollars dot this chiffon handkerchief; Altman
- Gilt and tortoise-shell top this dark brown crêpe bag; Bergdorf Goodman



- Somewhere, some place, you must inveigle stripes into your costume or costumes, this spring. The bag shown at the left is a prize solution. It's of navy-blue ribbed fabric with red, black, and green Roman stripes and a flashing big silver clasp. You will find this smart model at Jay-Thorpe
- Good old patent leather is all over the place again this season. And here is a navy-blue patent leather bag that appropriates a horsey stirrup for its clasp—one of those clasps that work on the clip principle. You can acquire this pocketbook at Peck and Peck
- If you've a weakness for chromium—and what modern hasn't?—, you'll like these chromium bracelets of the thinnest possible heft. Thirteen in the group to bring you good luck into the bargain. They're found at Bergdorf Goodman

GREAT CHIC

from little details grows



- White hand-sewing on a putty-beige glove is the reason for calling your attention to the top suede glove; Altman
- Irish lace gloves—shades of Kate Greenaway—will now cover our fists. Nice with prints; Bergdorf Goodman
- Brown lizard and patent leather in a street shoe; Saks-Fifth Avenue
- More stripes—lusty red, white, green, and brown ones on Chanel's striped jersey bag with a clip clasp; Milgrim
- The stitched handle of this black calf bag slips through knobs; Jay-Thorpe
- The new sweater on the standing lady is brown below and white above, with a polo collar; Saks-Fifth Avenue. Mainbocher brown felt hat from Best
- The charm of the red Schiaparelli sweater lies in its hand-crocheted look; gold button clips; Saks-Fifth Avenue

And still barefoot sandals go on—the pride of all the smart young crowd. These white satin ones (right), piped with silver, are reduced to the barest possible coverage. Narrow straps crisscross over the foot disclosing the whole front, but manage somehow to cover the toe-tips—for which dancers are thankful; Delman



ANTON BRUEHL



Here, above, is just an excuse for a pair of evening slippers. A few snaffles of gold and silver kid do no more than hold the sole on your foot, leaving great open spaces to show off lacquered toe-nails. The young and daring affect these for parties, the more conservative relegate them to tea-gown time; from the French Bootery

Suède sandals—dyed bright red or any other brilliant shade—will put in an appearance after four o'clock with fairly formal printed frocks or with ankle-length dresses on "don't-dress nights." The pair at the left, above, are in bright red and have a T-strap and a moderately cut open vamp; made-to-order at Saks-Fifth Avenue

Such a power in the foot world is the sandal that many a pump does its best to imitate it. At the left is a case in point. Cross straps of silver kid manage to affect a sandal-like construction on this white crêpe de Chine pump. In this way you get the effect with more ankle support. The heels are of silver kid; I. Miller



Probably, the lining of a shoe is something you never think about when buying a shoe. Well, you should observe that the newest sports shoes now have shed their linings. A pair of this new ilk are shown at the extreme left—of brown reversed calf, cool and light, with a high cut and a two-strap fastening; Saks-Fifth Avenue

Your country shoes should look as British as British—and these Oxfords at the left meet this requirement. They are cut on the famous moccasin lines, and, for cross-country tramping, they will both look and act the part. The heels are moderate in height, the calf exceptionally soft and light; Fortnum and Mason

NEW LASTS

and leathers

For running around town, here (at the right) is a pair of excellent pumps. Sane and smart and comfortable, they are cut in the traditional opera pump manner, have a moderately high heel, and are built of dark brown lizard and calfskin—both leathers that are sturdily impervious to scuffings. Delman has these smart pumps

The grey-and-brown combination which came to us via the young Oxford men of last year is now cropping up in street shoes. Grey python and russet calfskin are the leathers used for this pair, which would be terribly smart with a grey sack suit. They have layer leather heels, and you will find them at Saks-Fifth Avenue

For your printed dresses or less strict afternoon clothes, the pump at the extreme right is a wise choice. Dark blue lizard and dark blue patent leather are put together in this case, a shoe which follows the typical strip pump lines that are everlastingly smart, every season. These shoes may be found at Nancy Haggerty



ANTON BRUEHL



LOUISEBOULANGER—GERVAIS • AUGUSTABERNARD—KURZMAN • LOUISEBOULANGER

News—the wool evening dress!

Mouslikasha—the thinnest, softest wool imaginable, with an open weave—fashions “77,” and the colour is that mahogany-red so good with sunburn. Silver embroidery echoes the silver metal belt

This time, it's thin white épinglé woolen, used in a dress-and-jacket ensemble, “896.” The heel-length skirt falls from an upstanding tuck, set under a deep blue velvet ribbon sash

This dress, “78,” with its evenly gathered skirt and silver embroidery, will feel as cool as it looks on a stifling summer evening, so sheer is the soft white mouslikasha of which it is made



LOUISEBOULANGER MODELS FROM BERGDORF GOODMAN

RED, WHITE, AND PRINT

Paris calls it an "easy evening dress"—it's so becoming and so wearable. It's "88," of white chiffon with big dots and little flowers printed in red. The skirt fulness is banked in back

A charming, quiet dress that you could wear anywhere—"66," of white crêpe with a multicoloured cashmere pattern. It is simple in front, subtly full in back, and flattering to the hip-line

For summer evenings



BACK VIEWS ARE SHOWN ON PAGE 82

Afternoon designs for practical dressmaking

FROCK No. 5990—Put together plain and print, and you spell 1932 chic. This plain chiffon cape, held by a belt at the waist-line, tops a smart dress of Mallinson's printed chiffon. Designed for sizes 32 to 40

FROCK No. 6004—Here you have the softly tied waist, the closed-in neck-line, a circular, straight-hanging skirt, and a sheer fabric. The sleeves may be three-quarters length. Designed for sizes 12 to 20; 30 to 38

FROCK No. 6002—Another transparent reason for chic—a dress of semi-sheer crêpe. The separate overblouse sections prolong into a collar, and the long sleeves are optional. It is designed for sizes 32 to 42

FROCK No. 6003—Cool and gay, this printed chiffon dress is a tremendous asset in any summer wardrobe. The flounce is in one with the front panel, the collar has smart wide lapels. Designed for sizes 34 to 46



SHEER SIGNS OF SUMMER

FROCK No. 6001—Perfect for formal afternoons or for "don't-dress" nights, this graceful chiffon dress has covered shoulders, an ankle-length skirt, and the omnipresent flowers. Designed for sizes 12 to 20; 30 to 38

FROCK No. 5982—Things to remark about this dress—the puffed sleeves, tucked shoulders, jabot, and midriff section ending in a sash. It's of Malinson's printed chiffon. Designed for sizes 12 to 20; 30 to 38

FROCK No. 6005—These cape sleeves will make your waist look very small. The skirt may be this or ankle length. A semi-sheer crêpe from William Skinner would be very good for this. Designed for sizes 32 to 40

FROCK No. 5989—Here's the new twosome of colour—dotted chiffon on top, plain black below. A cape ends under the collar, and long sleeves, slashed to the elbows, are optional. It is designed for sizes 32 to 42



**Designs for
practical
dressmaking**

FROCK No. 5976—The more sophisticated a young girl is, the more apt she is to appreciate the attractions of this unsophisticated dress of silk voile. The oval collar drapes about the neck and ties in a bow, and gathered frills substitute for sleeves. Designed for sizes 12 to 20; 30 to 38

EVENING FROCK No. S3573—A rich heavy taffeta contributes a glamorous quality to this dress, which you see with and without its accompanying scarf. The front yoke makes a smart place to anchor a chic knot of flowers. The scarf is of chiffon velvet. Designed for sizes 12 to 20; 30 to 38

EVENING ENSEMBLE No. 6000 Here is one of those undated, ageless dresses that can be counted on for millions of evening activities. The dress has a surplice blouse section and a scarf draped from the shoulders in back. The straight jacket is collarless. It is designed for sizes 34 to 46

BACK VIEWS ARE SHOWN ON PAGE 82

NIGHT-BLOOMING FASHIONS

54 women told their doctors, "I can't use soap" . . . 52 of them now use Woodbury's!

THE NATION-WIDE HALF

FACE TEST

NOT JUST A SOAP . . . A SCIENTIFIC
BEAUTY TREATMENT IN CAKE FORM



SYNOPSIS OF THE NATION-WIDE HALF-FACE TEST

WHO TOOK PART . . . 612 women, aged 17 to 55, from all walks of life—society women, housewives, clerks, factory workers, actresses, nurses.

THE TEST . . . For 30 days, under scientific supervision, each woman cleansed one-half her face by her accustomed method, and washed the other side with Woodbury's Facial Soap.

WHERE . . . New York, Chicago, Philadelphia, Detroit, Boston, Baltimore, Houston, Denver, Jacksonville, Hollywood, St. Louis, Pittsburgh, Portland (Oregon) and Toronto, Canada.

SUPERVISED BY 15 eminent dermatologists and their staffs. Reports checked and certified by one of the country's leading dermatological authorities.*

RESULTS . . . Woodbury's was more effective than other beauty methods in 106 cases of pimples; 83 cases of large pores; 103 cases of blackheads; 81 cases of dry skin; 115 cases of oily skin; 66 cases of dull, "uninteresting" skin.

*In accordance with professional ethics, the names of these physicians cannot be advertised. They are on file with the Editor of this magazine and are available to anyone genuinely interested.



Von Horn

Tune in on Woodbury's every Friday evening, 9:30 P. M., E. D. S. T.
Leon Belasco and his orchestra. WABC and Columbia Network.

convinced them. But read about this test...and its thrilling results

When leading dermatologists in fourteen large American cities opened the nation-wide Beauty Clinic, they found that many women were not anxious to entrust their delicate complexions to any soap, no matter how fine.

54 of the 612 women who took part in the Clinic said, *very positively*, at first, "I cannot use soap on my skin. It is too dry and sensitive."

"Yes," the dermatologists agreed, "your skin IS dry. It IS sensitive. Certainly you could not use a strong or harsh soap. But . . . *every* skin, except a few that are really sick, *needs* a fine soap. Its use will improve the *tone* of your skin, and so correct that abnormal sensitiveness."

So these 54 women, along with 558 others, took part in the dermatologists' "Half-face Test." For 30 consecutive days, each woman went on cleansing the left side of her face with her usual soap, cream or lotion. On the right side, she used Woodbury's Facial Soap.

Clinical skin examinations recorded that, in 79% of the cases, the Woodbury side of the face showed a marked improvement over the side treated with other and more expensive preparations. Even normally good skins were clearer, finer, firmer, when cared for with Woodbury's.

With this proof before you of what Woodbury's can do, surely you want to try it on YOUR skin. Woodbury's Facial Soap costs but 25¢, less than a penny a day. At all drug stores and toilet goods counters.

COUPON FOR PERSONAL BEAUTY ADVICE

John H. Woodbury, Inc., 1017 Alfred Street, Cincinnati, Ohio
In Canada, John H. Woodbury, Ltd., Perth, Ontario

I would like advice on my skin condition as checked, also week-end kit containing generous samples of Woodbury's Facial Soap, Woodbury's Cold Cream, Facial Cream and Facial Powder. Also copy of "Index to Loveliness." For this I enclose 10¢ to partly cover cost of mailing.

Oily Skin ☐ Coarse Pores ☐ Blackheads ☐ Flabby Skin ☐
Dry Skin ☐ Wrinkles ☐ Sallow Skin ☐ Pimples ☐

For generous sample of one of Woodbury's Three Famous Shampoos, enclose 10 cents additional and indicate type of scalp.

Normal Scalp ☐ Dry Scalp ☐ Oily Scalp ☐

Name _____ Street _____

City _____ State _____

© 1932, John H. Woodbury, Inc.



BACK VIEWS ARE SHOWN ON PAGE 82

Checks and dots brighten the street scene

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5999—This smart coat-frock is of Frya, a thin woollen from Forstmann. White piqué gives a charming spring touch. It is designed for sizes 32 to 40

JACKET No. 5996 SKIRT No. 5895—A double-breasted jacket of small checked wool; skirt of Forstmann's plain wool. Designed for sizes 12 to 42; skirt, 26 to 34

FROCK AND JACKET No. S3570—One-piece dress of rough silk crêpe with polka-dot top and jacket with doubled-back revers. Designed for sizes 12 to 20 or 30 to 38

FROCK No. 5998—Cape sections are attached to the top of the circular epaulet sleeves on this new dress of canton crêpe. Designed for sizes 12 to 20; 30 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 105

ISN'T IT A SHAME?

Isn't it a shame that a girl so attractive, so charming, so intelligent, should miss the better things of life—romance, marriage, the companionship of others? And all because of one little fault. One little fault she doesn't realize. One little fault which looms big—and unforgivable—to others. And isn't it a shame that there are thousands—nay, tens of thousands—who put themselves in her class by the same unpardonable oversight . . . ?

There are two social faults which no one

forgives.

The most common is halitosis (unpleasant breath). Less frequent is perspiration odor.

Of both the victim is unaware. Both yield readily to Listerine, the *safe* antiseptic, the *sure* deodorant.

Every morning and every night, use Listerine as a gargle. It gets rid of halitosis. Ninety percent of all breath odors are caused by bits of fermenting food in the mouth. Listerine immediately halts fer-

mentation and then gets rid of the odors themselves. Tests show that Listerine instantly overcomes odors that ordinary mouth washes cannot hide in 4 days.

Perspiration odor is the result of a complex chemical action. No mere soap and water will remove it. After your bath, apply Listerine to the guilty areas. The same deodorant properties that established its success against halitosis, render it effective against this condition.

Isn't it foolish to risk social disfavor when you have a safe, pleasant, and effective preventive in the form of Listerine? Lambert Pharmacal Company.

Send for our FREE book of Etiquette—tells what to wear, say, and do at social affairs. Address, Dept. V.5, Lambert Pharmacal Co., St. Louis, Mo.



THE SUREST DEODORANT
LISTERINE

FOR **HALITOSIS AND BODY ODORS**



A VITA-TONIC WAVE

The Secret of— Feminine Loveliness

says JEAN HARLOW

"Screen stars have been quick to recognize in the Vita Tonic Permanent Wave a secret of feminine loveliness. They know that a Genuine Vita Tonic Wave will leave their hair soft, lustrous, and with an alluring wave. That is why so many willingly offer their approval to this famous method of permanent waving."

You, too, can have an alluring wave... soft and life-like... if you demand a Genuine Frederics Vita Tonic Wave. Make sure you get it... Mail us the coupon below and we will send you a free Vita Tonic Wrapper to take with you when going for your permanent. Compare it with the wrappers used by your hairdresser... assure yourself of getting a genuine Vita Tonic Wave... **See that no harmful imitations are used.**

FREE... We will also send you a free tube of Frederics Vita Tonic Scalp Treatment and Shampoo.

LOOK FOR THIS
WRAPPER
when having
your
permanent
wave

Also an interesting booklet on the care of your hair and a complete list of hairdressers in your vicinity who give Genuine Vita Tonic Permanent Waves.

Frederics VITA-TONIC WAVES

E. FREDERICS, INC., 235-247 E. 45th St., NEW YORK CITY. DEPT. 175
Please send me a free Vita Tonic wrapper and booklet. Also scalp treatment and shampoo for dandruff ☐ oily scalp ☐ dyed and bleached hair ☐

Name _____ City _____
Address _____ State _____



Renaud's flower perfumes hold the very essences of the flowers which they represent, and their flasks continue the flower idea; from Saks-Fifth Avenue

ON HER DRESSING-TABLE

PERHAPS it is the current mode. Perhaps it is the fundamental feeling for slimmness inbred in our generation. Whatever the cause, the fact is obvious that women take better care of their figures now than they have ever done before. If a few excess pounds creep on them unawares, they take steps at once to be rid of them. One step that is really a long stride in this direction is towards the Mona Leea Institute, in New York. For here is to be found practically every reducing method known to woman, including paraffin baths that are reducing measures, par excellence. In these baths, not only are you coated with a hot wax compound and wrapped up in crackling white sheets of wax paper, as is the usual procedure, but you are greased as well, with an amazing cream that induces added perspiration. Mona Leea, who gave these treatments to Austrian royalty before the War, brought the formula of this "Sweat-Off" cream from Vienna, and clients take it home with them to give themselves additional perspiration baths.

The director of this institute is thoroughly grounded in therapeutics and the structure of the body, and many physicians send patients here for exercise and general rehabilitation. You can have a marvellous massage and all the exercise you want in the large, airy rooms that make up the studio. And the most satisfactory part of all is watching the pounds go down in just the places where you most want them to disappear.

Few experiences are more thoroughly pleasant than buying a flower perfume you love, and then having the scent reproduced so perfectly that you can believe you are actually wearing the fresh flowers. The Renaud perfumes do this. The sweet-pea fragrance has the warm, soft sweetness that means a garden of sweet-pease in the sunshine. The gardenia is the clear, penetrating scent that enchants gardenia lovers, and it is put up in a creamy white flask to increase the illusion. Practically every flower perfume you would like is included in the series, and there is also a *parfum en poudre* (Continued on page 86)

Harriet Hubbard Ayer's new loose powder-cases, single, double, and triple sizes, are smartly carried out in black and silver, with lipsticks to match them

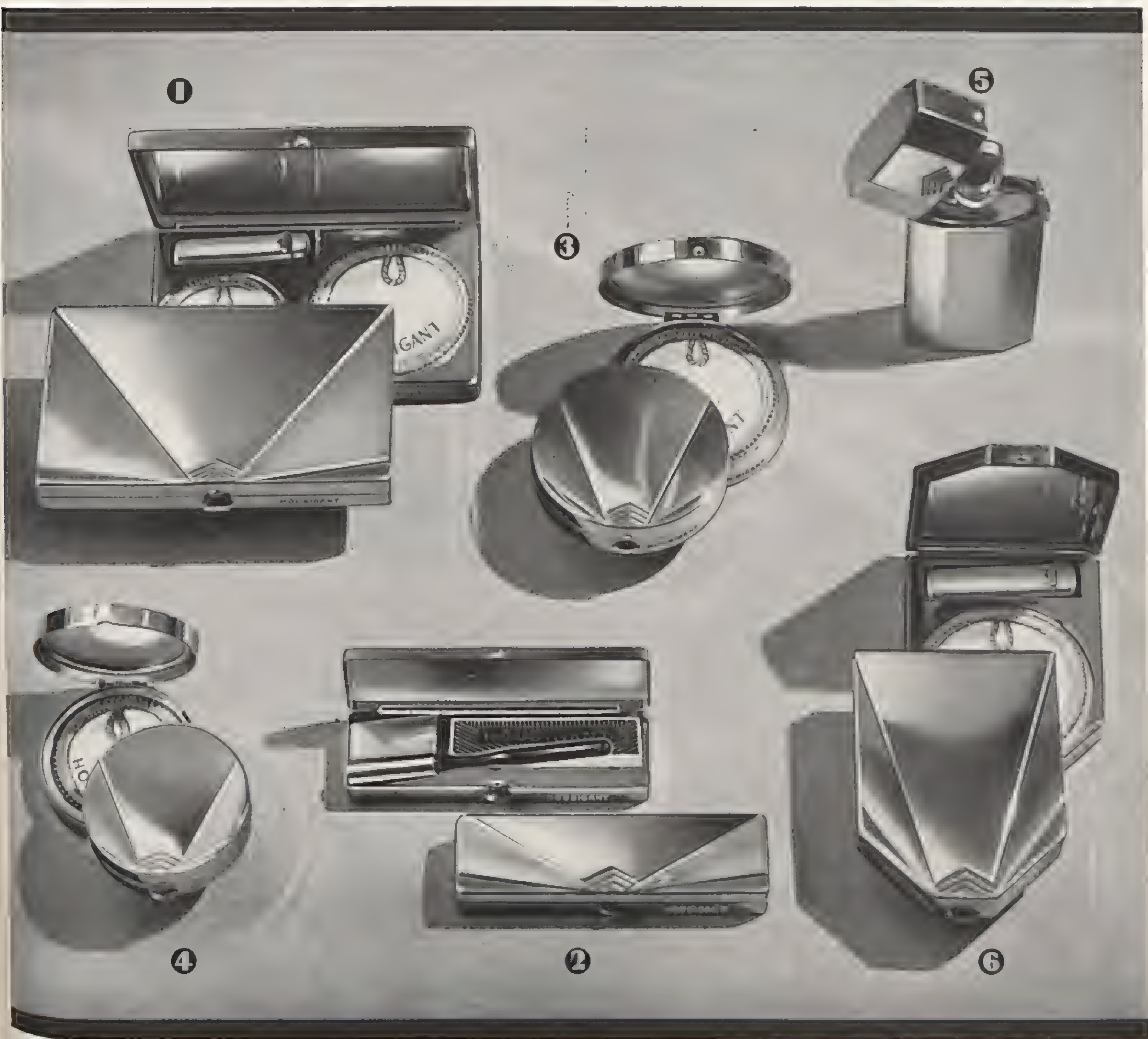


The newest offer from Ambrosia includes a large-size bottle of Ambrosia, a little flask to take en route, a funnel to use with it, and a box of J. and J. Couettes

LÉON DE VOS

"CHEVRON"... A "MOTIF MODERNE"

UNITING SIX HOUBIGANT PURSE REQUISITES IN ONE HARMONIOUS DESIGN



① Gold-finished triple Vanity: contains Rouge, Compact Powder and Lipstick . . . \$2.50
Also presented in two French Enamelled Models De Luxe in Blue, Green, Red or Yellow . . . \$3.50

③ Gold-finished Powder Compact with green "Chevron" design in French Enamel. Fitted with the exclusive Houbigant "compressed" compact in three shades: Blanche, Naturelle and Rachel, \$1.00

⑤ Purse-size Parfum fitted into a gold-finished case. Odeurs: QUELQUES FLEURS, LE PARFUM IDÉAL, AU MATIN, BOIS DORMANT, FLEUR BIENAIMÉE, and other Houbigant fragrances . . . \$1.75

② Platinum-toned Rouge Compact. In six Houbigant shades, including the two latest tones: "Mat" (medium) and "Moderne" (raspberry) . . . 75c

④ Mascara: in a platinum-toned case with blue modernistic "Chevron" design in French Enamel. In a complete range of four shades . . . \$1.25

⑥ Gold-finished double Vanity embellished with green "Chevron" design in French Enamel. Fitted with Compact Powder and Lipstick . . . \$2.00

HOUBIGANT COMPACTS retain the fine texture; the smooth-spreading and adherent qualities of the loose powder, because they are loose powder, compressed by an exclusive process. The rubbing of the puff will instantly revert them to loose form. Refills are 50c.

HOUBIGANT

PARIS

ANOTHER VIEW OF GOOD LINES



Sponsored by Famous Stars...

Hollywood Ensembles So Exquisitely Parisian in Spirit

Hollywood Ensembles . . . by making available for the first time, exquisite French-styled bedroom and boudoir furniture designed especially for small homes and apartments . . . have already become the furniture "buy-word" of the nation!

These groupings of smart, modern furniture created by The White Furniture Company, one of America's oldest manufactories, enable you to reproduce in your home, at budget prices attuned to adjusted incomes, a bedroom as appealingly lovely . . . as individual . . . as chic . . . as that of any famous motion picture star.

See this delightful French-styled furniture at your dealer's. He will be glad to tell you about his plan enabling you to make payment out of income.

A fascinating little illustrated booklet entitled "A Peep Into Hollywood Boudoirs," will give you intimate personal details about your favorite screen stars, as well as complete details about these fashionable new Hollywood Ensembles. Write for your copy.

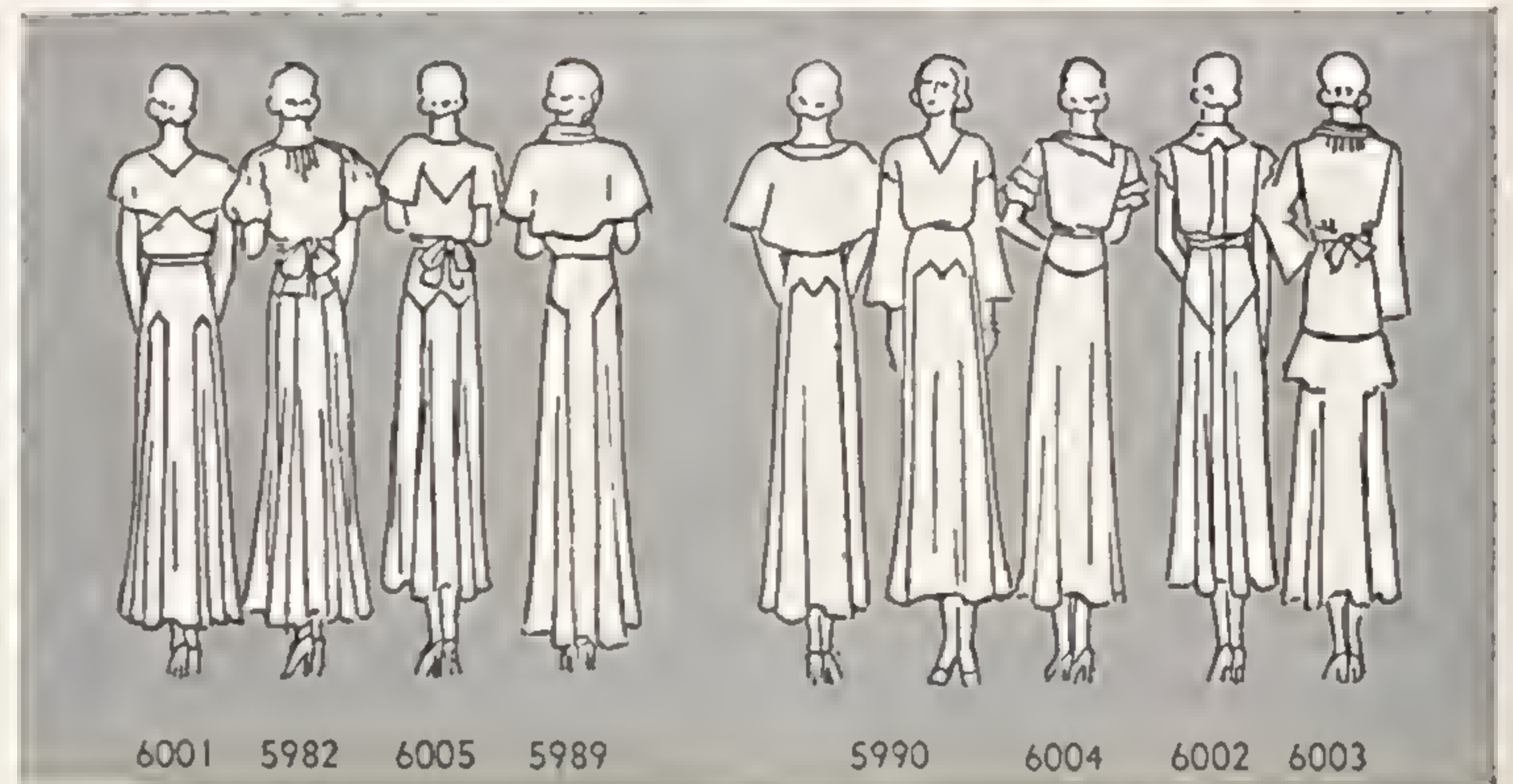
HOLLYWOOD ENSEMBLES

Manufactured by
THE WHITE FURNITURE CO. . . . MEANE, N. C.
Established 1881

The White Furniture Co., Meane, N. C.
Please send booklet "A Peep Into Hollywood Boudoirs."

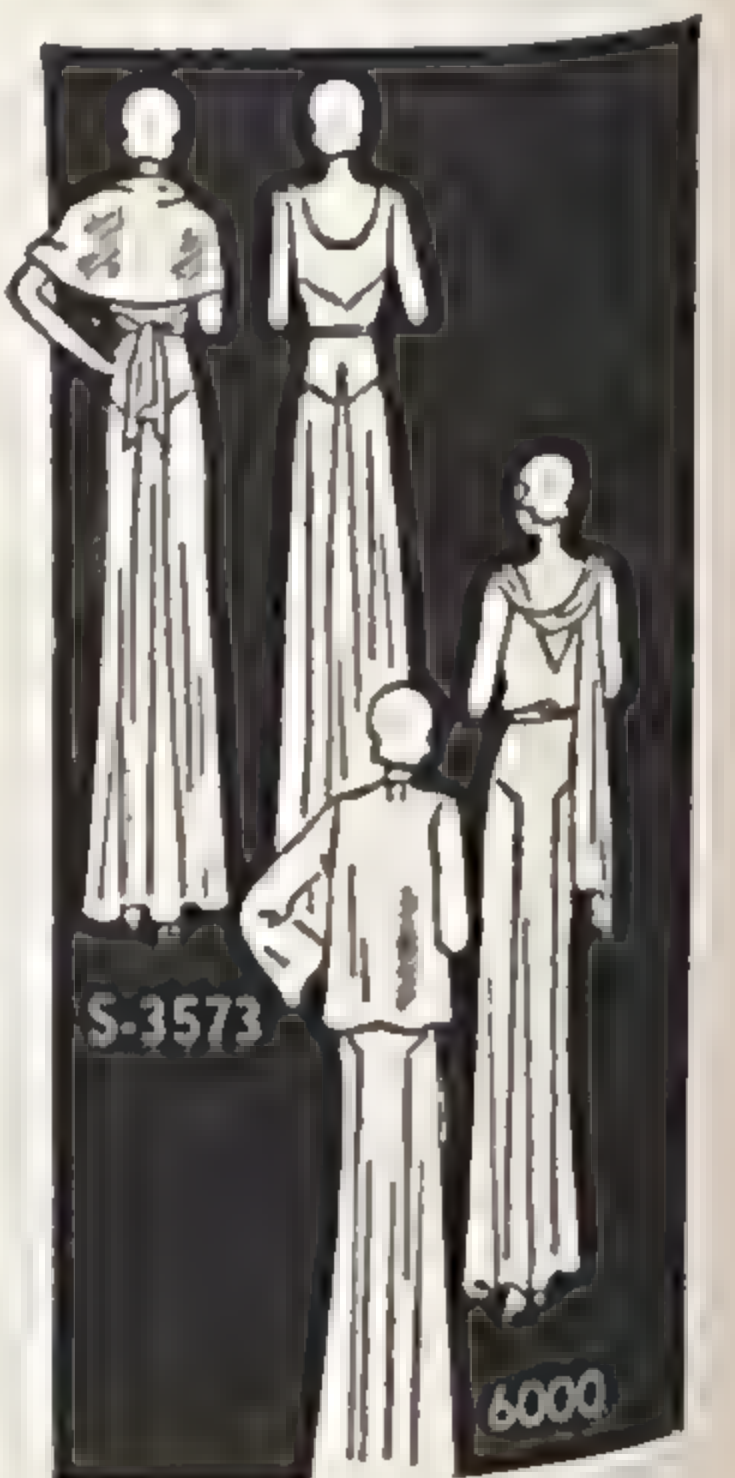
Name _____ Street _____ City and State _____

HELEN CHANDLER
says: "Every woman likes to express her own individuality. I believe that is why so many select one of the lovely French styles of furniture for the bedroom."



In the top panel on this page, the first group shows the back views of the dresses on page 75, the second group the back views of the afternoon dresses on page 74

Directly above appear the backs of the bridal clothes on page 100, and the backs of the street clothes on page 78. At right are backs of the models appearing on page 76

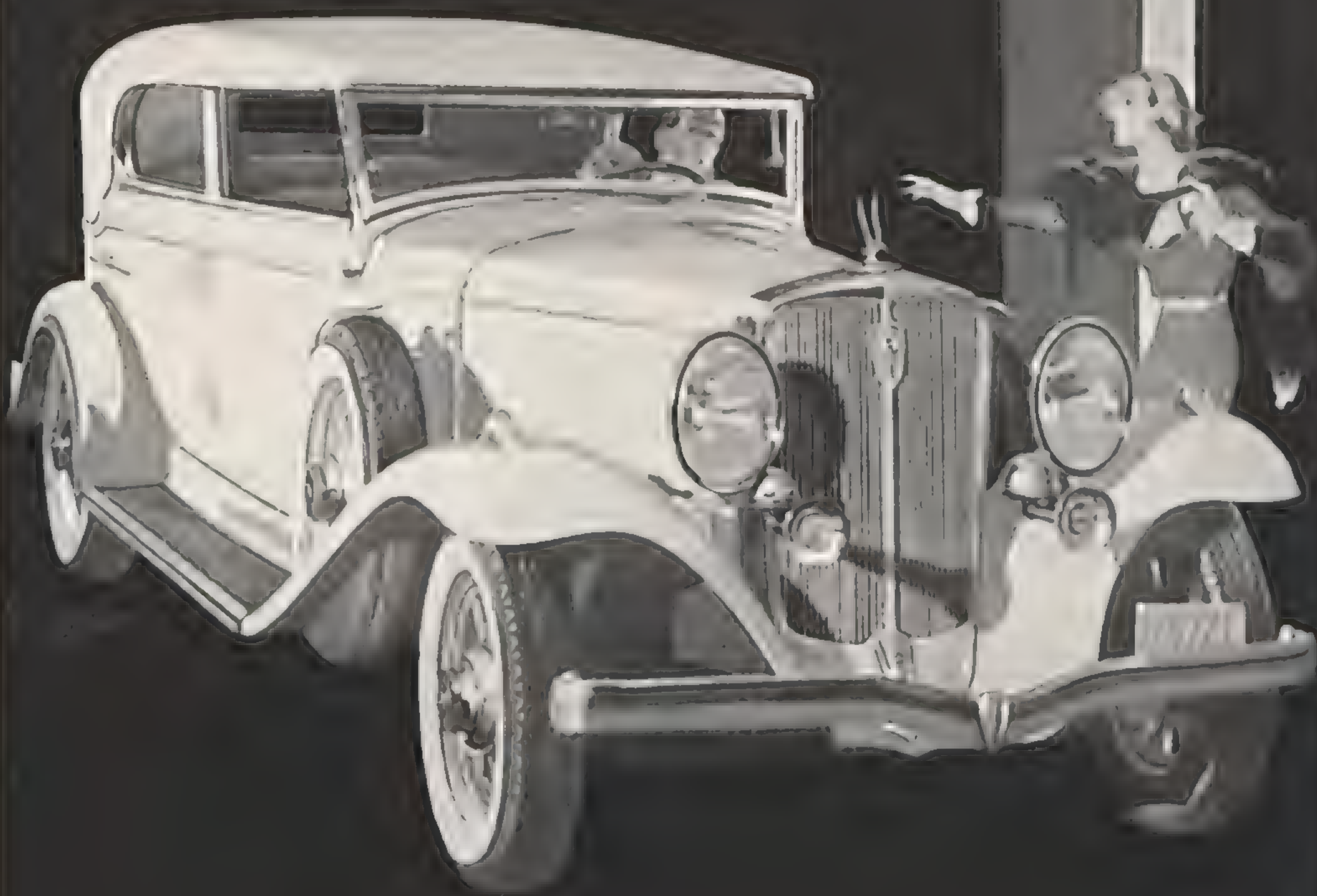


FROCK No. 5998—Another view of the dress on page 78, shown here without the cape sections over the epaulet sleeves. It's designed for sizes 12 to 20 or 30 to 38

JACKET No. 5996
SKIRT No. 5971—Another view of the jacket on page 78, shown in shantung in the shorter version. Designed for sizes 12 to 42; skirt, 26 to 36

DESIGNS FOR PRACTICAL DRESSMAKING

*Studebaker betters all records
for betterments in the*
4 GREAT "BUYS" OF 1932



BUY on the basis of *comparison* this year. Look over *all* the new cars. Your sound sense will tell you that in these "32 betterments of 1932" Studebaker is giving you more per car and per dollar than anybody.

These Triumphant New Studebakers stand out in every particular. They are longer, roomier, more luxurious. They have Automatic Ride Control—the last word in safe motoring. They have incomparably finer Free Wheeling plus new *fast-action* Synchronized Shifting and Automatic Starting. They have shatter-proof Safety Plate Glass in all windshields and all windows of all models *at no extra charge*. They have Full-Cushioned Power—and full armor-plated bodies. They still hold unchallenged all stock car records for all distances from 30,000 miles to 1 kilometer.

Studebaker is continually putting more into its cars and continually asking less of its customers. And these 4 great "buys" of 1932 represent the greatest achievement of Studebaker engineering genius and the climax of Studebaker value-giving.

PRESIDENT EIGHT \$1690 to \$1990
122 H.P., 135" wheelbase—Reductions up to \$560

COMMANDER EIGHT \$1350 to \$1560
101 H.P., 125" wheelbase—Reductions up to \$235

DICTATOR EIGHT \$980 to \$1125
85 H.P., 117" wheelbase—Reductions up to \$115

STUDEBAKER SIX \$840 to \$985
80 H.P., 117" wheelbase—Prices at the factory
Bumpers, spare tires extra. State or Regal eqpt. \$105

The Triumphant New
STUDEBAKERS

BUILDER OF CHAMPIONS
PIONEER OF FREE WHEELING

the GOSSARD Line of Beauty



In the fashion picture. Of course, you don't have to be so thin that your ribs can actually *be counted*—but your foundation garment must restrain your diaphragm flesh to give a “scooped-out” effect below the bust. MisSimplicity's famous cross-over straps create a diagonal pull that raises the bust, nips-in the waist, flattens the diaphragm and abdomen.

The MisSimplicity photographed is of Skinner's peach satin and hand-loomed elastic, with the bust section and flounce of fine lace. Model 9676.

MisSimplicity*

* Reg. U. S. Pat. Off. — Pat. Applied For

THE H. W. GOSSARD CO... Division of Associated Apparel Industries, Inc.
Chicago, New York, San Francisco, Dallas, Atlanta, London, Toronto, Sydney, Buenos Aires

INVITATION TO THE WEDDING

INVITATIONS and announcements are always sent out by the bride's parents or, if they are not living, by her nearest relation. Announcement is never made by the bride and groom, unless they are of more than certain age. The invitations are mailed from two to three weeks before the ceremony, except in the instance of a very informal wedding, when guests are invited by note. Announcements are mailed the day of the wedding, after the ceremony. Guests asked to the wedding receive no announcements—what an anticlimax if they did!

Formal Wedding

MR. AND MRS. HORSINGHAM FIELD
REQUEST THE HONOUR OF YOUR PRESENCE
AT THE MARRIAGE OF THEIR DAUGHTER
ADELAIDE
TO
MR. RAYMOND BEACH BRADFORD
ON MONDAY, THE TENTH OF SEPTEMBER
AT HALF AFTER THREE O'CLOCK
AT SAINT SAVIOUR'S CHURCH
BROOKVILLE, NEW YORK

Card for Reception

MR. AND MRS. HORSINGHAM FIELD
REQUEST THE PLEASURE OF YOUR COMPANY
ON MONDAY, THE TENTH OF SEPTEMBER
AT FOUR O'CLOCK
GREEN MEADOWS

Formal Announcement

DOCTOR ROBERT FOSTER LEIGH
HAS THE HONOUR OF ANNOUNCING
THE MARRIAGE OF HIS SISTER
MILLCENT ANNE
TO
MR. PAUL STYVESANT BARNES
ON TUESDAY, THE SECOND OF OCTOBER
ONE THOUSAND, NINE HUNDRED AND THIRTY-TWO
IN THE CITY OF NEW YORK

Announcement for Widow or Divorcée

MR. AND MRS. STEPHEN ORRIS
HAVE THE HONOUR TO ANNOUNCE
THE MARRIAGE OF THEIR DAUGHTER
GERTRUDE MAY JAMES
TO
MR. WILLIAM VANE NESBIT
ON SATURDAY, THE FIFTEENTH OF NOVEMBER
ONE THOUSAND, NINE HUNDRED AND THIRTY-TWO
AT OLD TRINITY CHURCH
NEW YORK

Invitation to a Garden Wedding

MR. AND MRS. CHARLES FRANCIS LANE
REQUEST THE HONOUR OF YOUR PRESENCE
AT THE MARRIAGE OF THEIR DAUGHTER
CLAIRE LOUISE
TO
MR. JAMES STOW LIVINGSTON
ON TUESDAY, JUNE THE FOURTH
AT GREEN MEADOWS
AT FOUR O'CLOCK
AND AFTERWARD AT THE RECEPTION

FREE

THIS MONTH ONLY
with purchase of \$1.00 size Ambrosia

PURSE-SIZE FLASK
REFILL FUNNEL
J & J COUETTES

To Demonstrate the
ONE-MINUTE FACIAL

$\frac{1}{2}$ MINUTE TO CLEANSER — $\frac{1}{2}$ MINUTE TO DRY

Half a minute to cleanse, half a minute to dry, and you have had a complete facial. For Ambrosia is more than a pore-deep cleanser and tonic. It also leaves a delicate protective film on the skin, making powder cling for hours, as smooth as pollen on a lily petal.

There is no grease in Ambrosia to get in your hair. It can even be used while wearing your coat and hat.

Like a wind from the sea, this cooling, zestful liquid banishes dust and fatigue, leaves you clean and refreshed.

PROVE IT AT OUR EXPENSE

But you don't have to take our word for it. We pay for and give to you—for a limited time—the necessary accessories for a 1-Minute Facial.

Buy a \$1.00 bottle of Ambrosia now and you get 3 items free; a purse-size flask, filled with enough Ambrosia for 25 Facials, a box of softest sterilized cotton for applying, and a funnel to refill flask from your regular Ambrosia bottle.

Carry the Ambrosia flask in your purse, use it on the train, in your car, at the office, at the country club. Let Ambrosia facials keep you looking your best every minute of the busy day. Flask has been especially made for this offer and will never be sold separately. So don't delay. Obtain the Ambrosia 1-Minute Facial package at once. 3 items free with a \$1.00 purchase!



Here is the special Ambrosia package. You get flask, funnel and Couettes free with purchase of regular \$1.00 bottle of Ambrosia. Purse-size flask makes day-time facials possible.

\$2.00 VALUE FOR \$1.00 AT LEADING STORES NOW

The package shown above contains a bottle of Ambrosia for which you pay the regular \$1.00 price.

You get free in the package a purse-size flask, filled with Ambrosia, value 50¢. Flask was especially made for this offer, will never be sold separately.

Also free, funnel for refilling flask, value 25¢. And thirdly, free, regular 25¢ box of J & J Couettes.

**WHY WE ARE GIVING AWAY
\$1,200,000 OF MERCHANDISE**

To make this offer we have bought Couettes having a total retail value of \$400,000. Flasks and funnels have an additional retail value of \$800,000.

You may wonder how we can afford to do this. The answer is simple. Thousands of women have expressed their enthusiasm for the 1-Minute Facial. An enthusiasm so boundless that we feel sure it will be worth while to offer a great inducement to get all women to try it.

THIS MONTH ONLY

But we cannot continue to give 4 items for the price of one indefinitely. We have therefore set May 31st as the limit of the sale. At that time the flask mold will be broken and no more will ever be made from it.

So don't delay. Secure this \$2.00 value for \$1.00 at any drug or department store now.

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PURSE



WASHROOM



TRAVEL



OFFICE



SPORTS



AUTO



Irresistibly SMART. EXCLUSIVE, too!

Subtly designed to reveal your figure at its flattering best... with that touch of ultra-modern smartness and exclusiveness that instantly singles you out from the crowd... When you select from the lovely gamut of Gantner swim apparel it is because you are charmed with the exclusive design and perfection of knitting... because you sense the better shape-retaining resiliency of the Gantner Rib-Stitch... because of the distinguished service for which Gantner Swim Suits are famed.

Ask to see the Gantner WIKIES Ensemble
(Sketched above at right in Wikies and brassiere)

The swim sensation of 1932. Absolute swim freedom and maximum sun exposure captivatingly combined with a dainty diablerie. High waisted, close fitting top gives extra support and warmth... wet or dry. Fetching and mannish, with military stripe and pocket. Finest zephyr wool. Smart and trim. Patented. \$5.00

GANTNER & MATTERN CO., San Francisco

Gantner

KNIT
TO FIT SWIM SUITS

Large illustration
—SIRENE \$6.00
Below—FANTASIE, \$5.00
Man—WIKIES, \$3.50

The style leaders
of America since
1879

FROCKS FOR YOUTHFUL PARTIES

DESIGNS FOR PRACTICAL DRESSMAKING

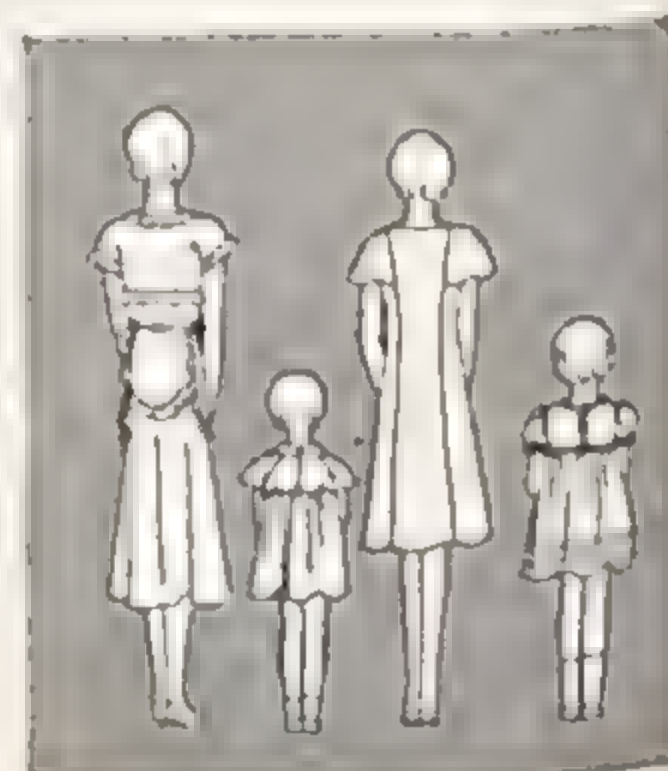


FROCK No. 3262—Georgette crêpe with circular ruffles makes a dress for parties. Designed for sizes 10 to 14

FROCK No. 3263—This princesse frock of flat crêpe may omit the tiny sleeves. Designed for sizes 8 to 14 years

FROCK No. 3260—Sheer linen makes a charming frock for parties or play. Panties included. Designed for sizes 2 to 6

FROCK No. 3261—This organdie frock has puff sleeves and tucks. Panties included. Designed for sizes 2 to 6



ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 80)

that can be smoothed into the skin. You will find these perfumes in the flasks photographed on page 80, in department shops throughout the country.

Harriet Hubbard Ayer has a new spring costume for her vanity-case and lipstick ensembles. They are now turned out in black and silver, as you see them in the lower group on page 80—single, double, and triple cases with the lipstick to match. They are all designed with wells to hold loose powder, and the triple case is really quadruple, since it provides lip paste and eye shadow, as well as powder and compact rouge. The lip-salve and shadow look like the little pans of colour in your childhood paint-box, and the case is practically a complete dressing-table in miniature.

The new special offer of Ambrosia (the ensemble of which appears on page 80) is made to introduce the "one-minute facial," the quick cleansing during the day which the makers of this product advocate. You get all the accessories you see in the photograph for the cost of the large bottle of Ambrosia.

To have cared for the hair of three generations is in itself an achievement, and the fact that the same method of treatment has proved satisfactory through all the years is a high form of acclaim for Anna S. Burke, who is carrying on the firm

of Waldeyer and Betts on Fifth Avenue. You may cherish your own ideas about shampoos, but Miss Burke is most disarming and convincing in her determined philosophy of never washing the hair. What is more, all your new-found notions of stimulating the circulation are a quarter of a century old to her, for stimulation is the main theme of her hair philosophy.

Certainly, a treatment must be efficient if it is to take the place of soap and water, and you feel no doubt of this efficiency after your hair has been lightly powdered with a Swedish preparation, which is absorbent, and a circulation comb has been passed over your scalp until it is tingling delightfully. Next, the hair is brushed with a long-bristled brush that penetrates to the scalp with each stroke, with the movements directed upward to send the blood to the top of the head. Then a scalp food especially adapted to the needs of your scalp is massaged in with firm, nerve-soothing motions, and an exhilarating tonic is dabbed on your head. The tonic, too, is chosen with regard to your scalp condition, whether it be dry, oily, nervous, or in need of a few new hairs. The final massage works, not only over the entire head, but down to the base of the neck, and, after a final brushing, both you and your scalp are refreshed and glowing.

Gangway for a couple of Kids you know!



*Into action instantly. Simply aim, press the lever
... and you're actually making a movie*

*Keep a movie record of the years
that can never be lived again*

BEFORE you know it, that old wagon will be up in the attic... and they'll be away from home...

But your Ciné-Kodak captures forever the glorious moments of those few short years of growing up.

Ciné-Kodak M, price \$75, makes clear, sharp movies the first time you try. It's as

CINÉ-KODAK Model M—Only \$75 with case

Into this compact little camera, Eastman has concentrated all the essentials of movie making. Equipped with f.3.5 lens and a special attachment for close-ups. No focusing. Loads with full 100 feet of 16 mm. film.



easy as taking the simplest snapshot. No focusing. Aim the camera, press a lever. That's all there is to it.

Kodascope projectors now reduced as low as \$50.

Many dealers offer easy terms. Eastman Kodak Company, Rochester, New York.

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Send me FREE illustrated booklet telling me all about making my own movies.

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CINÉ-KODAK *Simplest of Home Movie Cameras*

Martha Matilda Harper tells Quick Way to Achieve Lovely Youthful Hair



This simple easy Harper Method Massage brings such quick new loveliness to the hair that you will be astonished. Fully explained in Miss Harper's 48-page book. Free.



You will get a new thrill when you look in your mirror and see the wonderful transformation. Only when you try Harper Methods will you know how beautifully your hair can become.



Martha Matilda Harper, Originator
of Famous Harper Method

Harper Method Brings Luxuriance and Wonderful New Luster

Beautiful hair is simply healthy hair. And the health principles which are the basis of all Harper Method preparations, stimulate hair and scalp to such immediate new vigor that you'll be surprised at the loveliness achieved.

Harper Method Preparations May Now Be Used At Home

Throughout the United States, Canada and Europe, 500 Harper Method Salons employ these *health principle* treatments which achieve so much, and yet cost no more than *ordinary* treatments. See your telephone directory for nearest Salon.

Now you can also obtain these same remarkable preparations for home use.

Send for Week's Home Treatment and Miss Harper's Valuable Book

Your very first treatment brings new luster and liveliness. You put new tone into fading hair. Normalize dry or oily hair. End thinning, graying and splitting. Overcome troublesome dandruff. See your hair soon become more luxuriant.

Ask about them at Salon or department store. (Trial sizes obtainable. Regular sizes moderately priced.)

Consult Miss Harper's representatives for expert advice on the quickest way to overcome hair and scalp troubles, and give your hair new youthful loveliness. This is free; you will not be urged to buy.

Mail coupon today for week's home treatment. See dull, faded or thinning hair gain new vigor, new loveliness, luxuriance and luster with Miss Harper's world-famous *health principle* methods.



FREE

Valuable 48-page Book "The Harper Method Way to Youth and Charm" and Miss Harper's personal advice on any questions you may ask.

MARTHA MATILDA HARPER, Desk 127-N, 1233 E. Main St., Rochester, N. Y.

Send me week's home treatment which demonstrates how much unsuspected loveliness lies hidden in my hair awaiting only the proper method to disclose it. (This treatment consists of Harper Method Tonique and Ointment.) Include free of charge valuable Beauty Book "The Harper Method Way to Youthful Charm" and answer personally any questions I ask on how to improve hair or complexion. I enclose 25c for packing and mailing.

Name

Address

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 48)

is the stuff, and you use a stimulating oil or an astringent lotion in connection with it. If you pat with your hands, you follow the method of the lady in the sketch on page 48 and pat vigorously with the back of the hands against the jaw-bone. If you use one of the patters especially devised for this purpose, you hold it in your right hand and start directly under the chin, patting the whole surface under the entire jaw-bone until it becomes pink. Of course, no one wants any sign of a double chin, or any extra poundage for that matter, but, if it's a choice between two evils, the larger is the lesser in this case, since plumpish lines are far more youthful than scrawny ones. Keep the curves under control, of course, but don't let yourself develop a complex over a good round chin-line and don't resort to trick diets as a means to be rid of it.

IF YOU ARE THIN

If you are a thin lady, and you have chin trouble, you are in one of two states. Either you have been thin all your life, and still are, but the natural firmness of youth has turned into scrawniness, and, instead of a smooth column of throat, chords protrude in a most undesirable manner. Or you have suddenly gained an unexpected amount of weight, as many thin people do after middle age, and have reduced with corresponding abruptness and with no regard for the fact that you are taking away the fat that supports the muscles of the chin. For you, a special nourishing oil (this is heated, so it will penetrate more deeply) or a rich tissue cream is the medium to use in your exercise procedure. Here, you can use your patter, or you can follow the directions of the specialist who advocates the bracelet movement for a gentle stimulation of the thin neck and throat. This movement is shown in the sketch at the top on page 48 and is carried out this way: holding the fingers together, you put the thumb of the right hand at the top of the throat at the right, with the fingers extending to the base at the left. You stroke up and slightly out to the right, then follow the same motion to the left, with the left hand, on the opposite side of the throat, so that the hands follow each other to make the bracelet motion.

CHINS AND CHIN-STRAPS

When the exercise is over, an emollient cream is smoothed on, and the neck and chin are tied up in gauze and taken to bed. The gauze, incidentally, is intended only to keep the cream on, not to give unnatural support during the sleeping hours. Those chin-straps or bands that hold up your chin with such an elegant feeling of firmness and security should really be used only during such times as when you are reading or sewing or writing. If you note your position then, you will find that you are usually putting the chin out of its proper position, and a band keeps it in place. But during the long sleeping hours, when we are in a more or less normal position,

most specialists feel that this unnatural support does more harm than good.

The drooping chin is all too often accompanied by wrinkled skin of the throat, the well-known "crêpe" condition, a term, incidentally, which was coined by one of the beauty specialists and which is now an accepted word in the language. For this, the treatment is the same as has been given in detail for the chin. You use the circulation preparation once a week, and the penetrating oil or rich cream in connection with the patting or the bracelet massage, but the patting must be more gentle for the throat than it is on the chin. An emollient cream follows the exercise, remaining on overnight, and, when you take it off in the morning, you apply an astringent lotion.

The procedures that have been outlined here are for home consumption. All of the well-known specialists have special neck and throat treatments, and in one salon every facial treatment starts its work at the base of the neck and gives the throat its fair share of exercise before proceeding to the face. But, even when you cast your responsibilities into reliable hands, you have to supplement this work with some endeavour on your own part at home, if you want lasting results.

TRICKS OF MAKE-UP

There are certain little tricks of the trade by which you can cheat the public, even in this game. So many older women have throats darker in colour than the skin of the face, and the instinctive tendency is to put a lighter powder on the neck and believe, like the ostrich, that all is concealed, whereas, in reality, it is made much worse. The thing to do is to put a lighter coloured liquid foundation on the neck, then use the same powder as on the face, and all is one beautiful harmony. And, if ever preparations served a kindly purpose, they are the liquid powder bases used on necks with skin that is not as young as it once was. Let there be no line of demarcation between neck and face maquillage, since this only emphasizes the discrepancies beneath the chin.

If you apply rouge well in towards the nose and high up over the cheek-bone, blending it away below the cheek-bone, you can do a lot in counteracting the effect of the double chin-line. If the throat is scrawny, it helps if you bring the rouge far down and blend it over the edge of the jaw-bone, casting shadows beneath its stopping points and giving the illusion of a fuller throat. And, of course, one happy generalization is that, if your eye make-up is dazzlingly beautiful, no one will look at your chin anyway.

• Upon receipt of a stamped, self-addressed envelope, Vogue will be delighted to give you the names of the preparations and treatments mentioned in the article which are adapted to your individual requirements and the addresses where they may be obtained. Address Vogue's Beauty Editor.



World Supremacy

A new regime in Madrid has not lessened Spanish appreciation of the luxury and distinction of Packard transportation. Packard cars in Spain outnumber those of every other fine American make. Among families of rank and prominence there, as throughout all the world, Packard is the favored fine car. Packard's world supremacy has long been an established and accepted fact.

The new Packard Light Eight is a strikingly handsome car. In appearance it belongs unmistakably to the distinguished Packard family. And, in addition, it is smartly new in its youthful grace of line and proportion—as is well illustrated by the popular Convertible Coupe below. ¶ When you first inspect the Packard Light Eight, you will be surprised at its size and roominess. It is a big and substantial car, with wheelbase of 128 inches. It is

"light" only in comparison with other, larger cars of the Packard line—the Standard Eight, Eight DeLuxe and the new Twin Six. ¶ Richly appointed and upholstered, truly advanced in all mechanical features, the Packard Light Eight now offers the luxury of *fine car* transportation to motorists who have been accustomed to paying from \$1500 to \$2000 for their cars. For here is an eight—"Packard" in personality, prestige and performance—factory-priced

at the astonishing range of \$1750 to \$1795. ¶ Before buying *any* car be sure to *see and drive* the Packard Light Eight. You will thrill to its velvety, 110 horsepower motor, its Silent Synchro-mesh Transmission, *quiet in all three speeds*, its simple, *safe* Finger Control Free-Wheeling. Why not take your old car to your Packard dealer today? He will allow you all that it is worth—and, if you wish to buy out of income, you will find the payments surprisingly small.

PACKARD

Ask the man who owns one



S E E N O N T H E S T A G E

(CONTINUED FROM PAGE 61)

On the other hand, the cast includes Claude Rains, Gertrude Flynn, and Barry Macollum—who would, if anything could, compensate for the three bad performances mentioned above. Rains especially. His poise, mellowness, and command have never been so evident or more useful. Miss Flynn brings freshness and sincerity to the rôle of his young daughter. And Macollum's rough passion supplements the author's admirably. Edward Nannary and John Daly Murphy in character parts are also convincing and attractive.

But "The Moon in the Yellow River," as the Guild presents it, leaves one frustrated, and angry at the Guild, with a feeling of having been wilfully cheated out of something fine.

"RIDDLE ME THIS!"

One departs from the John Golden Theatre where "Riddle Me This!" is playing with exactly the opposite feeling: that, by production and acting, a scarcely more than mediocre murder play has been transformed into a delightful evening's entertainment; indeed, far the most delightful evening's entertainment of its kind in town. The major portion of the credit goes to Frank Craven, who directed it and acts one of the two leading rôles.

It is a mystery only to the people on the stage. The audience sees the murder committed and so has the pleasant sensation of superiority, of being "in the know," of watching others muddle towards a solution which it knew all along. The only thing the audience does not know is how the gropers on the stage will stumble on the trail that will lead to the detection of the guilty one. That, however, provides sufficient suspense.

Such a method of telling a murder mystery has another asset which Daniel N. Rubin, the author, and Craven, both as director and actor, and the other players have taken full advantage of: the people in the audience, while involved in the action, do not take it too seriously; they feel tenderly indulgent towards the folk on the platform, who to them are like children heavily confused over a very simple affair. There is ever the temptation to prompt, to cry out, "Look under this," "Examine that." And, as every one knows, such a temptation is *per se* pleasant. No one on the stage ever intimates in any way that he is aware of that; they all play always within the play.

Thomas Mitchell is co-starred with Craven. They are excellent foils for each other. The former endows the detective with a force, a vigour, a hearty resonance, and what may be called a detective-intelligence (more instinct than mentality and quite without subtlety) both true and stimulating. Of the latter, no more need be said than that the charm of the Frank Craven of "The First Year" remains undiminished—his animation increased, if anything, his individuality as strong, as vivid, and as irresistible as ever. In "Riddle Me This!," he plays a newspaper reporter and makes him a new kind, uniquely his own. Craven is limited—but he is our first comedian. He has a "line,"

but, even inhibited by that, his work is more generous, more buoyant, more deeply humorous than that of any other actor in comedy in our theatre. It is not inconceivable that another day will consider him the Molière of ours. The two stars are ably assisted by a cast which includes Charles Richman, Charles Laite, and Erin O'Brien-Moore.

Craven's direction is as right as his acting. With uncanny skill, he causes the play to skim along, never stressing too much or too little, making every point "tell" without calling attention to the fact or the means. From first curtain to last, it gives the impression of eager spontaneity.

"Riddle Me This!" will not alter the course of theatrical history. It is not "memorable." But no one who loves the theatre will want to miss it.

"THE INSIDE STORY"

"The Inside Story," A. H. Woods's first presentation of the season, is a murder mystery of the regular pattern, neither better nor worse than a dozen others. It provides the customary quota of thrills, of false clues, of screams, and of laughs. It is for the most part absorbing as it passes—and not easy to remember save in general outline afterwards.

The fourteen scenes move rapidly. Some, of course, are better than others, but all are essential. As written by George Bryant and Francis Verdi, staged by A. H. Van Buren, and produced by Woods, it is "good showmanship," offers a full evening for those who like that particular kind of melodrama.

"HOT-CHA!"

Florenz Ziegfeld calls his latest musical comedy "Hot-Cha!" It is caparisoned and staged with all the Ziegfeld magic, Bobby Connolly has designed and directed the dances with his customary skill and inventiveness, the music composed by Lew Brown and Ray Henderson is pleasant and varied and never unusual, the Joseph Urban scenery and the Charles Le Maire costumes are beautiful. But the book is lamentable. And all the vocalists seem to have been chosen simply because they "glorify" well, and with a lofty disregard for the fact that they are unable to sing.

A few of the features are remarkable, notably the dancing of Veloz and Yolanda. The De Marcos also uphold their reputation of masters of the Terpsichorean art. Some of the ensembles have a rare loveliness. But that is all.

Bert Lahr belongs in vaudeville. For a short time he is diverting, but he lacks resource, and, after a little while, his antics grow monotonous; they are almost exclusively confined to "making faces." The book of "Hot-Cha!" provides him with a long string of malapropisms—and practically nothing else. Lupe Velez, drafted from the pictures, has grace and animation. Marjorie White is a fascinating little hoyden. Lynne Overman walks through an uneventful rôle lackadaisically. And Buddy Rogers, the picture star, is colourless. (Continued on page 105)

A MAN'S-SIZE JOB

by

John Held Jr

{With a few words of explanation "to the Ladies"}

Have you ever noticed that it is usually men who break your cocktail glasses? This, our Research Dept. assures us, is not because of the greater awkwardness of the male. It is merely a man's way of protesting against the egg shell, eyedropper capacity glasses you women foist upon him. An outcropping of the desire for a glass a man can wrap his fist around and squeeze affectionately without fear of breakage.

To fill this universal need we have provided the Old-Fashioned Cocktail set on the two upper shelves. Here are glasses that are glasses. Substantial, triple-bottomed, fist-filling, he-man glasses. Six to the set, each and every one embellished with tear-provoking memories of the good old days by that master tear-provoking embellisher, John Held, Jr. And to go with them, a shaker-top pinch bottle that makes child's play of adding a dash of bitters. Here is a gift that will warm every masculine heart. The bottle is \$2.00. The glasses, \$9.00 for 6.

On the bottom shelf, appropriately enough, are our popular "Bottoms Up" glasses or "Topsy Tumblers." So called because they're not to be put down until emptied. Ideal when there is just time for a few quick ones. \$7.50 for 6 in 3-5-10 or 12-oz. size.

Dunbar Glass may be had at better shops or postpaid direct on request. Dunbar Glass Corporation, 170 Dunbar St., Dunbar, W. Va.

DUNBAR GLASS

THE BUSINESS OF FASHION

(CONTINUED FROM PAGE 41)

of their merchants. Fancy any great fabric manufacturer or bookmaker or shopkeeper in France employing the services of little Miss Quelquechose to "style" his line. Why, he wouldn't know what we meant.

But if the American business man lacks these qualities of taste and imagination that flower so freely in the soil of France, he often has the perception to know that he knows not, and he just goes out and gets himself a stylist—at least he does if he can find one—and she, poor thing, tries to impose whatever taste she has upon the organization. Not a very sound way to go about it, I think, but expedient, and we Americans are an expedient race. Once let us realize that we lack something, and we won't rest until we acquire it.

And I must say for this method that it has certainly accomplished some really astonishing results in both the manufacturing and retailing world. There are any number of industries and shops that owe a debt of gratitude for the improvement in their merchandise to the clever women they have employed.

THE STYLIST

As for the stylist—so-called—I confess that I feel peculiarly responsible for her. I am, I fear, almost her mother, because it was about six years ago—right after I gave several talks on "The Importance of Good Taste in Merchandise" to large groups of merchants and manufacturers, such as The National Retail Dry Goods Association, that I began to find myself swamped with requests for trained young women who could guide the faltering taste of the old-time buyers—and presently, all over the country, we began to hear of stylists. The demand far exceeded the supply!

Well, the question is how to begin to train for this work. It seems to me that the women I know who are to-day the outstanding successes in this field are those who have arrived by perhaps the longest, but certainly the surest of all routes, The Empiric—which, you know, is merely a high-flown word for the old adage, "Experience is the best teacher"—an Empiric training that comes from that slowly cumulative process of gathering knowledge from actually working in a business instead of trying to attain it by taking courses in this and that.

Don't mistake me, I do not, of course, mean that these are of no value; but don't, because of them, let yourself be persuaded into skipping a real apprenticeship in your profession. If possible, get actual workaday experience of the fundamentals of your job. In business, as in gardening, you know, top dressing isn't much good without some real subsoil.

At first glance, it might seem that the most important thing for a young person to determine would be—in just what branch of the fashion business she might make the greatest success. But I am inclined to think that this should be of secondary importance. It seems to me the really vital thing in the very beginning of your career is to become associated with some person or group of persons whose standards

of taste are high and sound. Once your own taste is soundly formed, you can choose any branch of this business for which your natural talents seem to fit you—because, even in these distressful days when the supply of everything seems to be infinitely greater than the demand, we still find that good taste is not a drug on the market.

I stress this point particularly, because we have found that it is much more difficult to eradicate a second-rate taste once it is formed than it is to impose a correct standard on an untrained mind. That is why I so often take inexperienced girls on my staff—at least, these girls have nothing to unlearn.

What I mean is this. A little while ago, a young woman came to see me to apply for a job. She had been a stylist in a mid-Western department store for several years, and she said she felt that she had gone as far as she could there. She wanted to enlarge her scope, and she knew that her experience would just fit her for work on Vogue. She was a brisk, cheerful, confident young person with an obviously provincial taste. Everything she had on proved it, and yet she was firmly convinced that she knew what was what.

Well, you can imagine how surprised this girl would have been if I had said to her, "My dear Miss Brown, I would much rather have taken you several years ago—before you became the stylist you are—than now." I'm sure you see what I mean. How important it is in the beginning to get a sound foundation, to work for and with people who know the best and who will accept nothing less.

Now, of course, this isn't the easiest way. The easiest way is to work for people who are easily pleased. At least, I suppose it is. I don't know from experience, never having worked for anything but Vogue—and, believe me, that isn't easy. In fact, this was brought home to me only the other day by Miss Taylor, the President of this Group, when I said to her—"What do you think I can tell these girls that will really be of help to them?" And she said—"Well, one thing that you might tell them is something of your own methods, because I have found that the most valuable thing that I got from my Vogue training was the scrap-basket habit."

THE WASTE-BASKET HABIT

I said, "Why, what on earth is that?" And she said, "When I first went to Vogue, I was just a nice girl with a rather happy-go-lucky outlook, and, if something seemed fairly good, I was rather inclined to think it was good enough. I remember I felt rather resentful when some of my fairly good ideas were consigned to the scrap-basket. But," she added, "I have since become a scrap-basket addict myself. I learned that what at first seemed to me just fussiness was, in reality, an infinite capacity for taking pains, and the care which was lavished on every detail of Vogue was just that little extra which raised the work above the average." You must remember that these were Miss Taylor's words, not mine, but I (Continued on page 107)



Fortmason Sports and Country Clothes
Made to Order and
Ready to Wear

Fortnum & Mason
Inc.

697 Madison Avenue, New York

Goupy
has given us
something new
in handmade
details



and here it is, in an EVERGLADE dress
featuring *Stehli Silks*

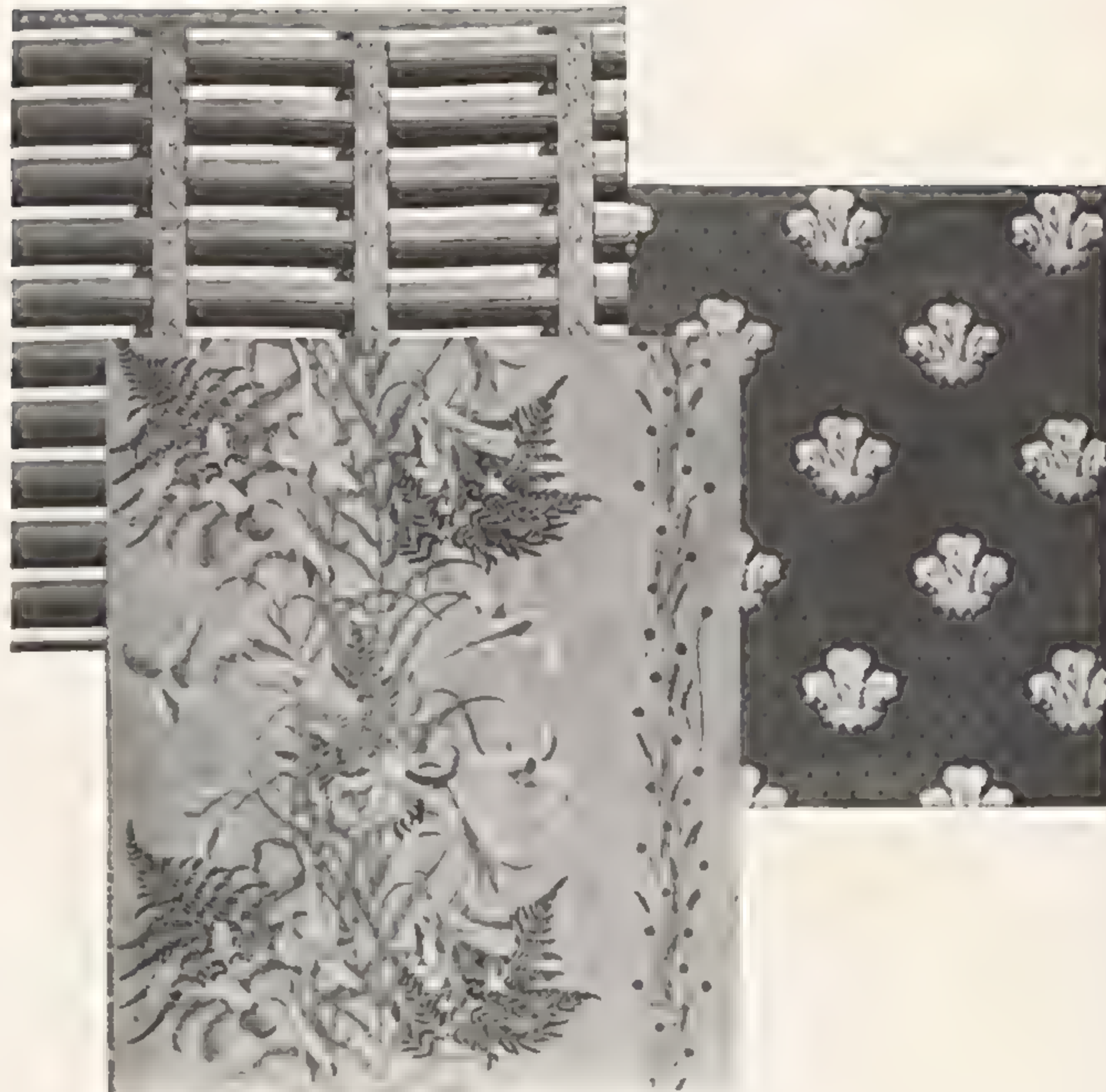
It's the new "Jumbo" eyelet, set in a yoke effect with hand cut work—one of the adorable Paris ideas that lift these Everglade frocks quite out of the ordinary run of Summer Fashions.

In the "little shops" of Paris, you would pay many times the price for just such hand made details as distinguish Everglade dresses.

They're made of a fine washable silk crepe, expressly woven for us by Stehli.

Ask for Everglade dresses in your favorite shop, or write us for the name of the store nearest you that sells them. Look for the label. They're priced from \$16.75 to \$22.75.

Storyk Bros.
525 SEVENTH AVE.
NEW YORK



SHIFTING SCENES

(CONTINUED FROM PAGE 65)

is shown on page 65 flanked by lovely little white pottery figures.

- WALL-PAPER from Katzenbach and Warren is found in two important new designs. The first, "Madonna," was designed by Franklin Hughes and would be lovely in a dining-room with sheer primrose curtains and gleaming silver. It's a pale grey paper with beige and cream and yellow lilies delicately intertwined with feathery silver leaves (shown above, centre). The second, the new "Seine" paper, designed by E. Helen Dunbar, is perfect for a bedroom or a bathroom by the sea. It is in a glorious coral or in soft blues, and greens, and gold, with white nets and ropes and strings of pastel coloured seashells on it. The colours were chosen because they matched those of obtainable bathroom tiles.

Jessie Leach Rector has a unique idea for wall-paper panels for your town house. She found in France an eighteenth-century child's game called "Myriorama," consisting of a number of cardboard slides with landscape scenes on them. Each set of four makes a complete picture, and the slides are interchangeable. So literally thousands of different combinations are possible. Mrs. Rector is copying these slides in wall-panel size, and you can have walls done from authentic eighteenth-century designs, that are unlike those any one else has.

- SLIP-COVERS AND UPHOLSTERY are very smart in brown. Brown piqué with a piping in henna, or turquoise, or white is a good choice. The Chintz Shop has an amusing brown-and-cream chintz with a Venetian blind design that you may use on the bias for your chairs or sofas, or make window-shades of to simulate blinds, at small cost (shown at upper left).

For reupholstering, the American Woollen Company fabrics—part wool and part cotton for longer wear—are worth your attention. Their "Strie"

material in shades of greenish blue or rust is nice. And, for more formal effects, there is their "antique satin" finish.

The printed cottons of Mariano Fortuny are quite the ultimate in printed cottons. One in coral with a gold-thread design looks for all the world like some antique brocade, without its sheen. And their beige-and-natural print copied from an old Peruvian design would go well with a modern interior.

Schumacher has some good linens and chintzes for slip-covers. Their inexpensive Prince of Wales design is very smart in eggplant with the feathers in green (shown above, at the right).

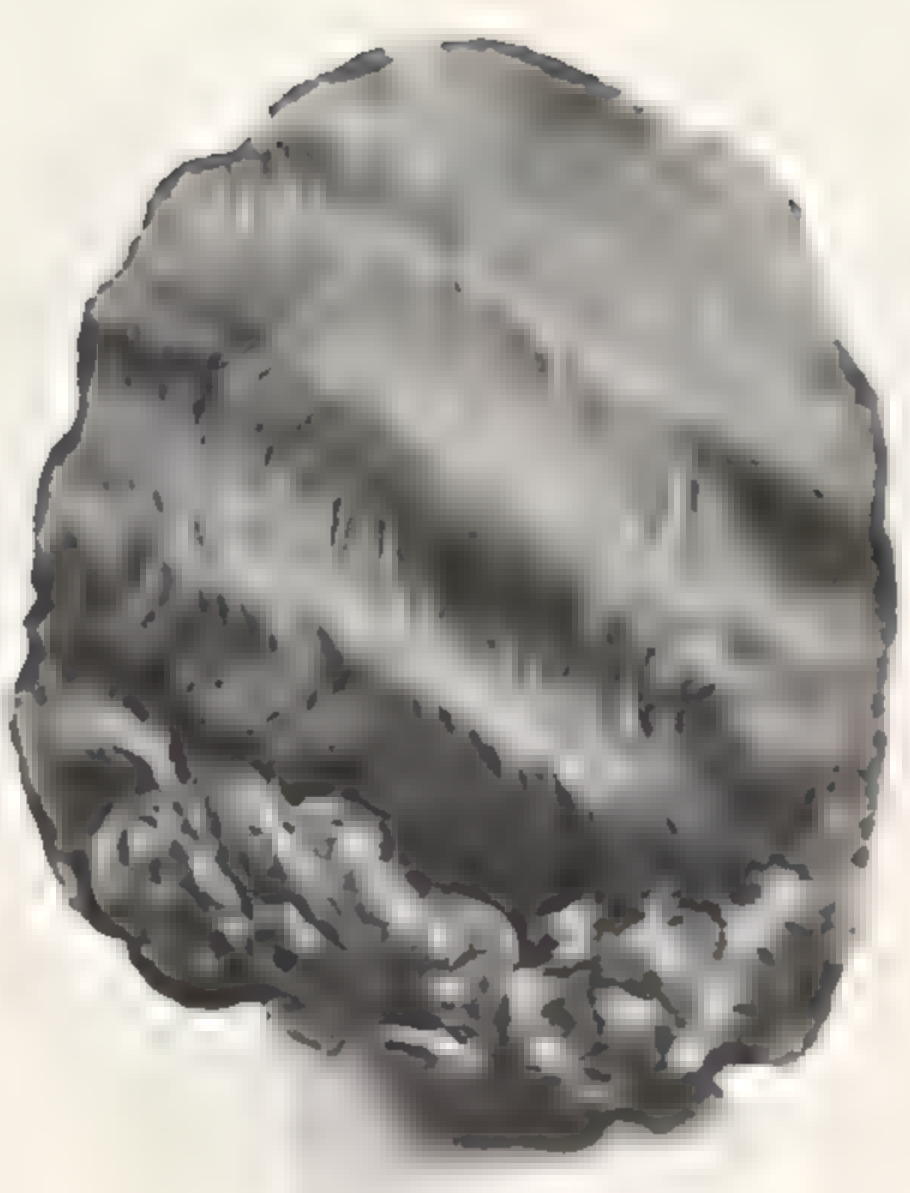
- CURTAINS can be bought all made up, if you want to save bother when you're summerizing your house. Schumacher has some charming French-blue ones in glazed chintz with an occasional white polka-dot that cost about \$10 a pair, wide ruffle, ball fringe, shirring, and all.

Another good tip is to go to the dress-goods departments for material for your summer curtains. Marshall Field has delightful chintzes and prints that sell for less than fifty cents a yard, and also dainty dimities, dotted Swiss, and lawns. Their Kensington chintz is especially designed to go with Early Americana. You can get these at Macy's.

And, of course, McCutcheon's Liberty fabrics are delightful for summer. Their exquisitely blended colours, their subtle shadings of cool blues and greens, or sunny oranges and yellows, would give new life to your bedroom or country living-room.

McCutcheon's Contempora prints are bold and nautical and fine for a boy's room or for your yacht or terrace. In red, white, and blue mostly.

For some high-ceilinged drawing-room, Jones and Erwin have a beautiful material—a brown background with a (Continued on page 92)



The Wave You Want —the way you want it

Get the wide wave and the lovely neck and cheek curls that flatter you so. Make an immediate appointment with your hairdresser for a *Eugene Permanent Wave!*

It's all done easily, quickly—and with perfect results—thanks to the art of your hairdresser and the science of Eugene Sachets.

A gift for you! It's yours with every genuine Eugene Permanent Wave done with genuine Eugene Sachets—a *Gift Package of Eugene Setting Lotion and Eugene Shampoo!* Ask your hairdresser for Eugene Gift Card, *when you get your wave!* EUGÈNE, LTD., NEW YORK, LONDON, PARIS

EUGÈNE for the Hair

Joan Blondell, getting a genuine Eugene Permanent Wave in a scene from "The Greeks Had a Word For Them".



This is a Eugene Sachet. Note the ingenious patented steam-bag, exclusive Eugene feature—note the Eugene trade mark figure. No wave is a genuine Eugene Permanent Wave unless two dozen or more of these sachets are used.



This is the Eugene Dryer, rapidly coming into use by up-to-date beauty shops for your comfort and convenience. Dries your hair in about 15 minutes—a delight instead of an ordeal.



Eugene warns against the use of nondescript hair preparations—and offers two authorized formulas: EUGENE SHAMPOO to clean your hair healthfully and economically, leaving a lustre, an added waviness and a lovely faint perfume EUGENE SETTING LOTION to set your wave. Very different from the gummy, harmful kind. Safe and delightful to use. At beauty shops, department stores and drug stores.

SIDE-HOOK

LILY OF FRANCE

DUO. SETTE

NEW
SPRING MODELS

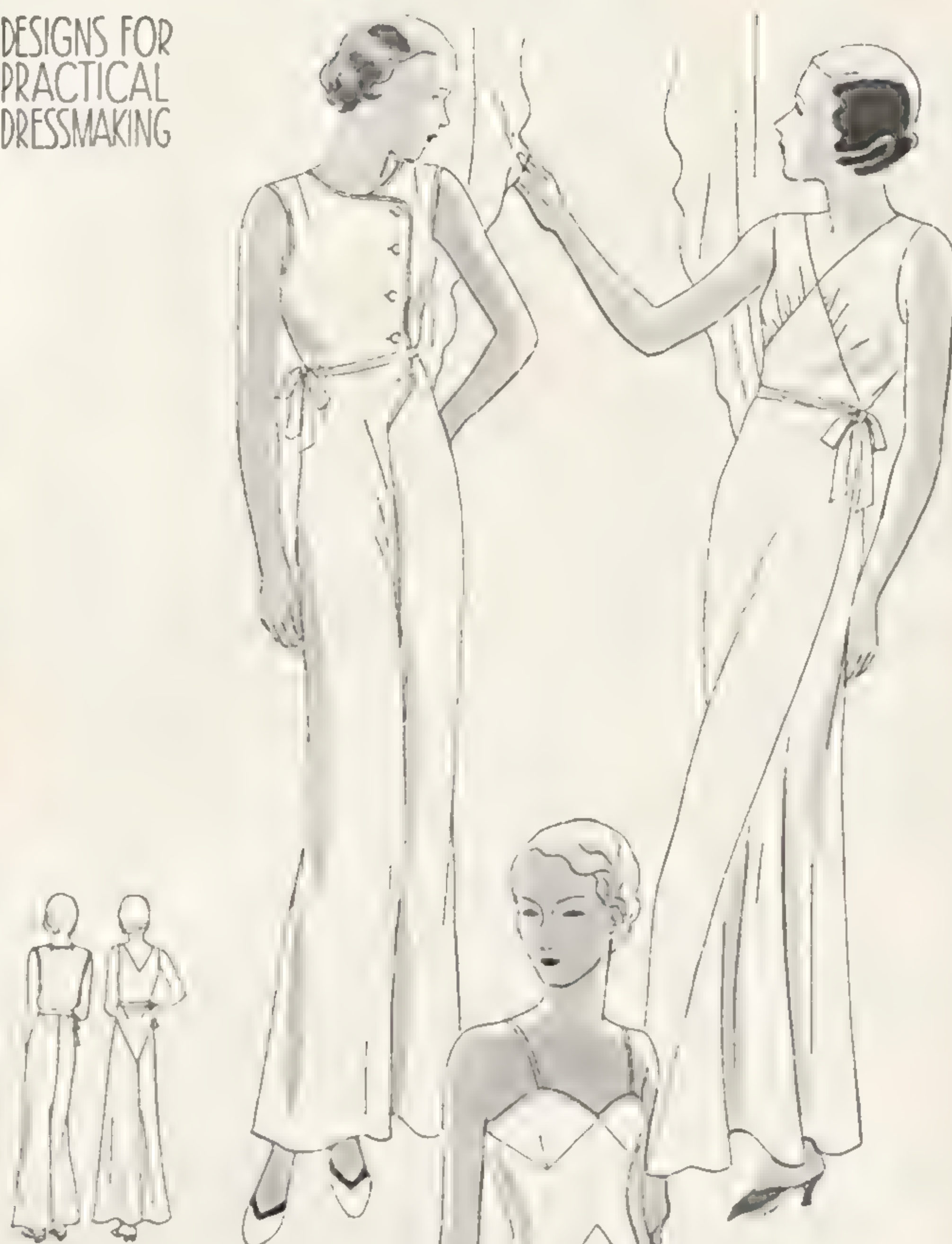
The corsets pictured are the newest Lily of France Duo-Sette and Side-Hook. Every feature of the Spring mode—the high and smaller waist line, the controlled diaphragm and the superb sweep of line—is gracefully ensembled in these beautiful corsets.

Featured in Corset Departments Everywhere.

LILY OF FRANCE

1115 BROADWAY, NEW YORK CITY

NEW LINES IN LINGERIE

DESIGNS FOR
PRACTICAL
DRESSMAKING

6006

5897

PYJAMAS No. 6006—You may add sleeves and a collar to these pyjamas of heavy flat crêpe. Designed for sizes 12 to 20; 30 to 38

NIGHTGOWN No. 5897—This semi-sheer crêpe gown is cut on the bias and gathered in front. Designed for sizes small, medium, large

DRAWERS No. 5815—Darts at the top make these flat crêpe drawers fit trimly. Drawn-work may trim them. Designed for sizes 26 to 38

SLIP No. 5987—This flat crêpe slip has a bias cut front, an uplift brassière, and a wrapped back. Designed for sizes 12 to 44

5987

5815

SHIFTING SCENES

(CONTINUED FROM PAGE 90)

festoon-and-tassel design in white.

You'll like frosted serge, one of the new Du Pont Acelle fabrics. It is to be had in a soft blue or green faintly plaided in white; it has the feel of thin, loosely woven wool, and it costs less than a dollar a yard! Actually,

And another mine of curtain suggestions is the line of Celanese fabrics at Altman's. You can get Lonronese, and it will never crack or be affected by sea-fogs, and yet it has all the look of taffeta. There is a very lovely cream moiré fabric, too, that costs about a dollar and a half a yard.

• CLOSETS AND BATHROOMS are good places to use Celanese, too. Altman has a grand closet all fitted out in beige-and-brown Moiranese—down to the last hanger. This makes good shower curtains in pastel colours, rubberized.

Schumacher has a new bathroom rug, "The Cavel rug," as non-skid as a nationally advertised tire, fast to everything, and very attractive in a wave-and-spray design, for about four dollars. Miss Miller also makes her beautifully monogrammed rugs in non-skid varieties for the bathroom.

PERMANENT

FORMERLY \$5.00—NOW \$1.00

TODAY . . . *ZIP* is the only Epilator available for actually destroying hair growths by removing the cause. Tested over a period of twenty years, *ZIP* solves a difficult problem and has been used by hundreds of thousands of women.

So simple . . . quick . . . pleasant . . . safe . . . fragrant. *ZIP* leaves no trace of hair above the skin; . . . no prickly stubble later on; . . . no dark shadow under the skin. . . . That is why so many stage and screen stars as well as Beauty Specialists recommend *ZIP* for face, arms, legs and underarms.

Thousands of women paid \$5.00 for this identical package of *ZIP*, which is the same as I use at my Salon. Now I am offering it to you at \$1.00.

TREATMENT OR FREE
DEMONSTRATION AT MY SALON

ZIP
IT'S OFF
because
IT'S OUT
EPILATOR



AND NOW I offer you a safe Depilatory Cream as delightful as your choicest cold cream. Just spread my new *Zip* Depilatory Cream over the hair to be removed, rinse off with water, and admire your beautiful hair-free skin. . . .

If you have been using less improved methods, you will marvel at this white, delightfully perfumed, smooth cream, safe and mild, but

ZIP
PERFUMED DEPILATORY CREAM

extremely rapid and efficacious. . . . *Zip* Depilatory Cream leaves no unpleasant odor. It is the most modern, instantly removes every vestige of hair, and eliminates all fear of later stubble or stimulated growths. Twice the size—half the price. . . . Giant tube 50c.

Madame Berthe

SPECIALIST

562 FIFTH AVENUE, NEW YORK

SHE MOVES WITH BUOYANT EASE WHO WALKS IN TRAVELESE



Up and doing—on the go—all day long. Care-free and sprightly, lively of step and perfectly attuned to the delightful harmony of Spring gayety and motion. Fitted in Travelese—free from foot fatigue—fully aware of the charming smartness of this superbly designed walking shoe. And knowing, too, it correctly interprets the vogue for shoe comfort, stylishly fashioned. Travelese is shown at the better shops and shoe salons of leading stores.



LAIRD, SCHOBBER AND COMPANY

TRAVELESE

DRINKS THAT ARE KNOWN AS TALL

(CONTINUED FROM PAGE 67)

and beat it with a spoon until almost all the ginger ale has disappeared. Then fill the glass to the brim again, and you have something pretty grand for a summer's day. Incidentally, this beating with a spoon is *de rigueur* in the special case of ice-cream, but it is against the principles of finer high-ball making generally. Billy Baxter, one maker of carbonated beverages, writes books in behalf of allowing these liquids to do their own stuff in the way of stirring. When we beat gaily at our drinks and bring all the little bubbles to the top, we are really just releasing the effervescence that gives the drink its sparkle. Whereas, if you put in ice, then the flavouring, then dash in just a little of the carbonated beverage first, allow it time to stir things up, then pour in the rest gently, you will have kept all the bubbles for yourself, and everything will be lovely.

SUMMER PUNCHES

Of course, every summer has its punches, and there are occasions when the non-alcoholic cocktail is what makes the moment perfect, and a variety of recipes for these are appended below. But, before we get into the mixing, the perfect setting that Vogue has provided for its summer drinks on pages 66 and 67 deserves some consideration. On page 66, you can see that the drinks have been transported to the terrace in a masterpiece of a tray, designed to hold the glasses and the handsome Clicquot Club Sec bottles firmly in place, and that the little pagoda-shaped stand offers the crisp little biscuits that are best with summer drinks. These, together with the silver-rimmed glasses and red and white cigarette things, are from Alice Marks. The furniture itself is that grand combination of terrace variety, both sturdy and graceful. It is made of iron and aluminum and woven rawhide, and the table tops are of stretched rawhide, treated to withstand any amount of spilled drinks.

On page 67, the bar-wagon is something that will win the heart of any summer hostess. It is of rattan, and its trays will hold any number of glasses, bottles, ice-buckets, and accessories. You wheel it out next to the most comfortable chair in the garden or on terrace, and you are set for the afternoon. All of this furniture is from the Garden Department in the Arden Galleries. The glasses are a perfect high-ball size, with gay bands in red and blue, and the ice-bucket is something rather special in this line, being designed by Russel Wright in pewter with a wicker handle. Again, from Alice Marks.

In concocting punches, the hostess with imagination starts off with her basic ingredients and then adds almost anything that she thinks would be good, just as master chefs do when they originate new sauces. Thus, if you start out with a base of the following, you can do practically anything you like in the field of fruit punches.

A syrup is made of a cupful of sugar and a quart of water, and to it are added half a cupful of lemon-juice, a cupful of orange-juice, and

the grated rinds of a lemon and half an orange. Into this could go tea infusion, or raspberry-juice and White Rock, or Canada Dry and mint, or loganberry-juice and swirls of cucumber rind. If you make a mixture with sweetened lemon- and pineapple-juice and White Rock, and pour it over a block of apricot or tangerine ice, you have something rather grand.

CURRENT PUNCH

This punch is made of the juice of two lemons, the juice of two oranges, two quarts of carbonated water, two cupfuls of sweetened currant-juice, and halved orange slices.

MINT CUP

For this, a syrup is made by boiling one quart of water and two cupfuls of sugar for twenty minutes. The leaves from twelve sprays of mint are pulled off and the buds pinched; then, one and one-half cupfuls of boiling water are poured over them. This mixture is allowed to stand, covered, five minutes, then strained, and added to the syrup. One cupful of strawberry-juice, one cupful of orange-juice, the juice of eight lemons, and one pint of claret cooking wine also are added, and the mixture is diluted to taste with carbonated water. One large piece of ice is put in, one bunch of mint is dusted with powdered sugar, and it is all put in a small punch-bowl.

BLENDED PUNCH

Four tablespoonfuls of grenadine, one-half cupful of grapefruit-juice, one-half cupful of orange-juice, six tablespoonfuls of grape-juice, and one-half cupful of pineapple-juice are combined and chilled. Just before serving, a large bottle of ginger ale is added. This will serve eight persons.

PINEAPPLE JULEP

Two large cans of crushed pineapple are emptied in a saucepan, and the juice of two oranges, two lemons, one cupful of sugar, and a pint of water are added. This is boiled for ten minutes, and one-half cupful of raspberry syrup is added and allowed to cool. It is strained over cracked ice. A pint of carbonated water is added.

RHUBARB PUNCH

A quart of rhubarb, cut in half-inch pieces, and a cupful of sugar are boiled in water to cover and then strained. A cupful of water, six cloves, an inch stick of cinnamon, and one piece of gingerroot are boiled for five minutes and strained. These are combined, chilled thoroughly, ice-cubes are added, and the punch is served. The pinker the rhubarb, the prettier the punch.

Of course, grenadine is always on hand as a super flavouring, colouring, and sweetening, and, if you want to have supplementary flavours ready for use, it is a practical aid to summer bar keeping to have a supply made up. A simple syrup made of sugar and water can (Continued on page 96)



From the watch collections of Mrs. Weir Williams, Highland Park, Ill.

FOR MARIE ANTOINETTE, Guild craftsmen made this costly watch—a marvel of its day. For you, modern Guild craftsmen have created a new marvel of timekeeping

Now!
for only \$49.75 this genuine Gruen *timekeeping* Baguette

...a marvel of modern guild craftsmanship

PLYMOUTH, one of the new Gruen timekeeping Baguettes* with fine 17-jewel Precision movement; gracefully slender, with smart silk cord bracelet. What a graduation gift!—and only \$49.75



NO QUEEN of old ever dreamed of a watch so beautiful, so accurate as this modern Guild watch—the Gruen *timekeeping* Baguette. Yet, its price is now within reach of everyone!

Tiny... graceful... no wider than a cigarette! Yet uncanny in its accuracy—an accuracy proved on the wrists of thousands of women. Made by the Gruen Guild, long famous as specialists in small watches, and in costly diamond-set baguettes for exclusive jewelry shops.

Like all Gruen Watches, the Gruen timekeeping Baguette reflects the character and fine craftsmanship that distinguished every old guild masterpiece.

The better jewelry stores in your community are now showing these and many other fine Gruen Guild Watches for Graduation priced from \$29.75. Be sure to see them!

Gruen Watch Makers Guild, Time Hill, Cincinnati. Branches in various parts of the world. Largest manufacturers of fine watches exclusively—engaged in the art of fine watch-making for more than half a century.

Before you buy any watch, compare it with a GRUEN!

Weigh these points of VALUE:

1. UNCANNY ACCURACY as proved by official observatory tests, and by actual timekeeping service among thousands of men and women.

2. INNER QUALITY. Fine craftsmanship handed down from the old guild masters. No Gruen Watch therefore, is ever cheapened to meet a price.

3. MODERN BEAUTY, leadership in design since the Guild made the first accurate thin watch for men, and first introduced the wrist watch in America. The beauty of true gold—not the flashy hardware metal

that masquerades as white gold.

4. HONESTLY PRICED to give you the greatest watch value your money can buy.

5. RECOMMENDED BY THE FINER STORES—professional jewelers who put quality and honest prices above "get-rich-quick" profits. Their stores are marked by the Gruen Service Emblem shown below.

PRECISION

Trade Mark Reg.

The Guild mark placed only on watches of higher accuracy, finer quality. For the finest of watches, look for the Gruen mark PRECISION on the dial.



GRUEN WATCHES



MAYFLOWER (top) another Gruen timekeeping Baguette with 17-jewel Precision movement; satin-finish case* and matching bracelet, \$49.75

WAKEFIELD, Gruen timekeeping Baguette* 17-jewel Precision movement; newest single-strand bracelet, \$57.50

LADY WASHINGTON, Gruen 17-jewel Baguette*, one of the Bicentennial Series in colonial design; bracelet set with jade, carnelian, or crystal, \$57.50

MONTICELLO, Gruen 17-jewel timekeeping Baguette* set with 2 sparkling diamonds \$62.50. Many other exquisite diamond-set designs up to \$250

BETSY ROSS. One of many baguette style wristlets* with genuine Guild movements, a typical Gruen value, \$42.50

*14 kt. white or coin gold-filled cases of highest quality

GRUEN Guild WATCHES

NEW SLEEVES AND NECK-LINES

DESIGNS FOR
PRACTICAL
DRESSMAKING

FROCK No. 5986—This dress looks for all the world like one of the new jumpers, but it's a one-piece model of éponge with a handkerchief linen yoke. The puff sleeves are smart. Designed for sizes 12 to 20; 30 to 38

FROCK No. 5978—Polka-dots are still enormously smart, and here a polka-dot linen forms the lapel collar of this linen dress, which has the higher waist-line and inserted panels. Designed for sizes 32 to 40

FROCK AND JACKET No. 5997 Crisp piqué brings a whiff of white to this canton crêpe dress, especially good for the larger figure. The single-breasted jacket is collarless. Designed for sizes 36 to 48

DRINKS THAT ARE KNOWN AS TALL

(CONTINUED FROM PAGE 94)

have the peppery little candies known as "red hots" melted and added to it, and they will give a lovely colour to your drinks. A sweetened lemon syrup is a boon in an emergency, and cherry nectar is another excellent drink ingredient.

Lemon Syrup: Three pounds of granulated sugar and a scant quart of water are boiled for five minutes. When partly cooled, the strained juice of seven lemons and an ounce of tartaric acid are added. This is bottled and kept in the refrigerator.

Cherry Nectar: To make this distinctive flavoring, two quarts of sweet, juicy cherries are stemmed and stoned, and over them are poured three cup-

fuls of cider vinegar, adding a few of the cherry pits cracked. This should stand for three or four days, stirring occasionally. It is then strained through a bag, squeezing hard, and, to each pint of juice, a pint of sugar is added. Next, it is boiled for twenty minutes, then sealed in jars. Two tablespoonfuls of this will flavour a glassful.

If you want a true apéritif of non-alcoholic variety, something that gives a tang to the appetite before a summer meal, you can make a vermouth cocktail, by adding two dashes of bitters to every portion of Martini and Rossi dry vermouth, mixing it well with cracked ice, and straining it into cocktail glasses.

For Sheer, Cool
Loveliness choose
Normandy Voile!

Dark grounds for town wear, gay flower colors for the country, exquisitely patterned with dainty appliqué dots guaranteed not to come off with wear or washing.

And such a variety of designs! Naive little patterns for Miss Two-to-six as well as charming ones for every grown-up occasion. Dresses of sheer-textured Normandy Voile have the rare gift of making you look cool and fresh on the most wilting summer's day.

Because of the many poor imitations, assure yourself the genuine by looking for the name Normandy Fabric on the sel-vage and the Normandy label in the garment.

FRED BUTTERFIELD & CO., INC.
361 BROADWAY, NEW YORK, N. Y.

Normandy
Voile

A BUTTERFIELD FABRIC

Jay-Thorpe

ADVISES BRIDES

*"Trousseau lingerie
needs safe Lux care"*

"White is the last word for real bridal lingerie this year," Jay-Thorpe's Trousseau Service says. Every bride-to-be within a day's airplane trip of Fifth Avenue longs to consult this famous Service about her own precious trousseau.

"Most brides choose a set—slip, panties, nightie and combination chemise—like this, of white satin, for the real bridal outfit. But there are also charming trousseau things in delicate peach, pale green or blue. Isn't this sheer pink crêpe Lido simply divine?"

"But will these fragile, lacy things wash?" is the anxious question. Even a bride must remember practicalities.

"Yes, of course, if you use Lux. But do wash them after every wearing," is the answer Jay-Thorpe gives. "Indeed that is important. If you let even the least perspiration stay in your silk things it will rot the fine threads, fade the color and dull the lovely luster.

"You need not fear to wash your nice things often—even every day—if you do them in Lux. We've found that any color or fabric that is safe in pure water is safe in Lux."

*Keeps fine things
lovely as new*



A glamorous trousseau set of white satin and Alençon lace from Jay-Thorpe's Trousseau Service. Even such fragile precious things keep their beauty if you wash them with gentle Lux. Lux them after every wearing, Jay-Thorpe advises, to keep them like new.



Wear the "Beautifier"...

Trade Mark

If you would have a bewitching, new figure! The "concave" curve below the bust is easily achieved with this ingenious foundation. The adjustable V-shaped back belt, which hooks into eyelets at center back, draws in the diaphragm, waistline and abdomen.

Model 5516, illustrated, is of peach batiste and elastic with a *decided* uplift bust of lace.

MODART

WHERE STYLE BEGINS

Reg. U.S. Pat. Off.

THE MODART COMPANY, Saginaw, Michigan

Division of Associated Apparel Industries, Inc.

347 Fifth Ave., N.Y.; 140 Geary St., San Francisco; 341 Church St., Toronto

IF YOU MUST MARRY



Something unusual in the way of a bridesmaid's hat is this Suzy model of Brussels malines trimmed with rows of black lace; from Thurn

A starchy bow of muslin is tacked high on this Suzy hat of cream Brussels malines; Thurn. The muff of white violets is very smart

(CONTINUED FROM PAGE 37)

carrying pink roses and blue larkspur, but it has been planned on purpose—it is not the result of a conventional gesture. Just as brides are less and less inflicting the cut-and-dried picture dresses and big hats on their bridesmaids, so they are giving them more characterized bouquets to carry. They are giving them little tight round bunches of camellias, or of brown orchids and yellow pansies, or of candy-pinks. They are giving them muffs made of white violets that hide their hands, with yellow dresses, and one bride added a rather pagan touch by hanging leis of camellias around her bridesmaids' necks, which astonished, but delighted the congregation. It would be amusing to have a pair of ten-year-old flower girls carrying flat garden baskets of garden flowers tucked under one arm.

At a small wedding of ten to twenty-five people, it would be fun to have little tiny bouquets for all the women, made of white lilies-of-the-valley, or white violets, and white boutonnieres for all the men, in the same festive spirit that little boxes of wedding-cake are handed out to every one at bigger weddings.

And, again, the bride who is being married sans train and sans veil and bridesmaids, exercises her very personal taste in what flowers she carries, though it be only with a little suit. If she is wearing an afternoon dress, she may clasp a bunch of nasturtiums or of violets or of camellias or of whatever her fancy and what she feels to be her personality may dictate. With the well-known tailored suit of the Justice of the Peace's office, she will very likely carry two or three gar-

denias, far more as a festive touch than as any concession to the convention that does not exist under those circumstances. At any rate, and this is the main point of all this philosophizing, she uses her imagination. • And now, let Shop-Hound have her brief bark about bridesmaids' clothes. There seems to be (or so it seems according to all these fatal interviews that Shop-Hound has been having) a growing altruistic point of view among brides that leads them to dress their maids in dresses that will have some purpose after the wedding is over. One girl, often a bridesmaid and now to be a bride, remarked, "My own wardrobe was positively cluttered with the dresses I had bought (at large expense) to wear for my friends' weddings, and nothing I could use again. Medieval long dresses, and piquant bouffant dresses, and strange neither-one-thing-nor-another dresses, all perfectly lovely when there were six or eight of us all together to make an effect, but absolutely white elephants afterwards. So I decided that my bridesmaids would have something they could wear normally." This bride is dressing her bridesmaids in divine Directoire frocks, which are exactly in step with the high-waisted evening dresses of to-day, and those girls are going to have some fun in them when the bride is married and gone away, and they will never stop thanking her.

This, of course, doesn't mean that you should dress your attendants in unromantic, ordinary afternoon dresses; to-day, when the mode has so much that is romantic in it, there is lots of scope. A well-designed medieval robe (Continued on page 100)

ARE MEN TOO POLITE TO YOU AT PARTIES?

Gray hair sets you apart, brings you respect instead of heart-warming admiration.



SO correct—offering you refreshments—making sure you're comfortable—while everyone else is dancing. There's no denying it—gray hair sets up a barrier that keeps men at a distance.

Why welcome Heartbreak Age? Youth is precious, not to be given up lightly. Banish gray hair that makes you look years older than you should—steals those happy moments that make life bright and varied.

Notox is a new scientific method that re-

colors your hair undetectably. It never gives your hair an artificial "dyed" look, because it colors your hair inside where nature does. Instead of crusting the hair with a surface of dye as do ordinary dyes and "restorers" Notox gently penetrates the hair and colors it inside the shaft. Your hair remains beautifully soft, fine and lustrous. Wash it, wave it, expose it to the sun all you like—Notoxed hair retains its natural, even shade as per-

manently as nature's own color.

Better hairdressers always apply Inecto Rapid Notox. *Resent a substitute*—a like product does not exist. Buy Notox at smart shops everywhere.

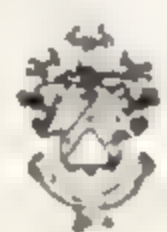


SEND FOR FREE COPY of the fascinating booklet "Heartbreak Age"—learn how to avoid that unhappy time! We will give you, too, the address of a conveniently located beauty shop where you may have your hair recolored with Notox. Write Dept. V 5, Inecto, Inc., 33 West 46th Street, New York.

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• COLORS • HAIR • INSIDE • WHERE • NATURE • DOES •

IF YOU MUST MARRY



PECK & PECK

SPORTING THINGS TO WEAR



*Two-piece jersey
suit—ribbed
Vionnet neckline
\$19.50*

*Cravenette
"Tatterall"
flannel coat, \$29.50*

*Ribbed jersey
dress in gay
colors, \$19.50*

WHITE PLAINS
DETROIT

FIFTH AVENUE, NEW YORK
CHICAGO
MINNEAPOLIS

BOSTON
ST. LOUIS

NORTHAMPTON
PHILADELPHIA



ENSEMBLE No. S3572—A pale green peau d'ange lace model for an attendant. Designed for sizes 12 to 20 or 30 to 38

WEDDING GOWN No. S3571 Peau d'ange lace at the top, satin below, bateau neck—a lovely dress. Designed for sizes 32 to 40

(CONTINUED FROM PAGE 98)

would come in handy as a tea-gown; practically all well-designed bridesmaids' dresses would do as evening dresses, with the sleeves cut off. But give the bridesmaid a break.

Imagination is also having its effect on the colour schemes of weddings. In former days, half the weddings you went to were sentimental, "June-rose" weddings, with everything short of the carpet up to the church door in pink. This, happily, is a custom rapidly being remedied. Such characterful schemes as bridesmaids in the soft red, white, and blue of the French flag, or the all-white and silver weddings that the English have been fond of for some time, or schemes derived from famous painters' tastes, such as the yellow and green of Vermeer (which is lovely in spring) or the soft blurs of Laurencin; nuances of shade, such as bluish-grey dresses with coral coloured turbans, or a whole wedding carried out in green and white in the spring—again, people are using their imaginations. As short a time as four years ago, a bride created quite a little stir on Long Island by outfitting her bridesmaids in tight little turbans, instead of the time-honoured picture hats of immemorial years; to-day, it is gradually being conceded that the little hat is always better than

the big hat for this purpose, for the guests want to see the faces of the bridesmaids, and, besides, the whole wedding is toned up by the trimness of chic, little formal hats. In general, it may be said that all the brides consulted stood out for having a wedding which had a considerable relation to the current fashions, except two girls who were going in for the really magnificent, pageant sort of thing, lilies and candles and all that, which is, after all, in a class by itself.

• Next, we come to mothers, that difficult and intractable lot. In the past, there has been a fallacy amounting almost to a tradition that the bride's mother must dress in a certain time-honoured, stuffy way at her child's wedding, and the groom's mother also. This idea, happily, is becoming outworn, and young and chic mothers are realizing that it is a much better idea to go on looking young and chic at the wedding of their offspring. Really, it all comes down to what kind of a mother you are. If you are middle-aged, and look it, you must be dignified and conservative, wear brown or beige or blue or whatever, and the kind of hat you are accustomed to. If you are a modern mother, as chic as your child, you should go right on (Continued on page 101)

IF YOU MUST MARRY

(CONTINUED FROM PAGE 100)

being so, and wear your own kind of clothes. At a recent wedding, the bride's mother, who is a brilliant and sparkling adjunct to amusing society, wore a Vionnet dress in pale pink, with the usual cowl neck, and a rose coat, open at the front, but covering the dress. Her turban was in the same soft shade of rose. The groom's mother, a much older and more conservative woman, wore a quiet green chiffon dress with pleats and a green straw hat with a brim. Which was all as it should have been. The point is chiefly to forget such a thing as a preconception of how a mother at a wedding should look and be only your best self. Let us have more and smarter mothers, but let us go right on having plenty of conservative, grande-dame mothers, too, for both are delightful.

ADVICE TO THE BRIDE

• The bride's wardrobe is a matter of some state. In the old days, she was given by her adoring family enough clothes to set up a shop with. But more and more, with the times, as well as with the dearly beloved depression, this loving family feels called upon to furnish no more than the seasonal wardrobe they would provide her with ordinarily. Except, of course, that this is the time to strike for a mink coat, or an ermine wrap, or silver foxes, or whatever you long for; your family is more apt to come across under the emotional strain than ever before or ever again. And except that it is usual to begin fairly well at the beginning, to order new shoes and new gloves and so on, instead of making last season's do a little longer, as at a less crucial moment you would do. At any rate, according to the brides, in the matter of both clothes and lingerie—don't get too terribly many. If you have been reasonable in your demands upon papa's purse, he is far more likely to fork out next season than if you had bought up the town before the wedding. Also, there is no economy in buying a vast amount of dresses, for, in another six months, you will be tired of them and think of buying more and newer, but, by that time, the money will be spent, and you will have to subsist on your jaded bridal finery. Buy yourself an adequate, comprehensive wardrobe, more complete, but no more extensive than you would ordinarily go in for; let its extent depend entirely upon the sort of life you are going to live for the next year.

BRIDAL LINGERIE

• Now that we are on the subject of trousseaux, let Shop-Hound have her say about lingerie. After talking to the aforementioned brides of to-day, certain observations and demands seem to stick in this hound's head as being pretty important. First, is the modern point of view among brides already referred to—that the lingerie trousseau should not be too big. The true story of the bride who ordered four dozen of everything and got back from her protracted honeymoon to find the things rotting in drawers is all over town. This is especially true of wholesale stocking-buying, and you

ought to realize that for yourself. Most of the brides I have talked to seem to feel, comparatively unanimously, that the following amounts of lingerie are about right. Eight daytime combinations; six evening combinations, if you wear them; eight or a dozen pairs of panties, some for sports, some for the evening; about eight slips; three new girdles for daytime and two more for the evening; a dozen pairs of daytime stockings and a dozen of evening; a dozen nightgowns; four négligés (since this is the great négligé-buying time of a woman's life); two or three bed-jackets; and two bathrobes for pure utility.

The proportion of elaborate, lacy lingerie to tailored, simple lingerie seems to vary a good deal with the particular girl, since some girls wear plain hemstitched crêpe de Chine even under their most formal dresses by preference, and others like lace on all underclothes. Shop-Hound feels incapable of making rules about it. But, certainly, a bridal trousseau should include some really divine, extravagant lingerie, if only one or two pieces, just because it is so much fun to have it; perhaps two or three nightgowns that are fantastically beautiful enough to make you regret that you can't wear them out of the house, and a couple of backless combinations made almost entirely of real lace.

Daisy Garson's would be a good place to go, for yours, as she has every conceivable type of thing in its best form. There are millions of her models I would like to tell you about, but space, as the column-writers would say, permits the mention of only a few. For instance, a bridal set of white chiffon; the combination to be worn under the wedding-dress, having a ridiculous babyish décolletage, quite bosomy and trimmed with edging and an inserted waistband at Directoire height, of white Valenciennes lace. The nightgown has the same infantile cut, with fine tucks starting under the high waist, divine and like nothing else. The Daisy Garson nightgowns are all marvellous and include some of the utterly plain kind that rely on cut for their allure—a type that everybody wants and has a terribly hard time finding. One model of panties is made like a French maid's apron, with a point in front and back. There is a little off-white taffeta bed-jacket edged with wide, deeply fringed ruching that makes me take back all my remarks as to how dull bed-jackets usually are. And there is an utterly plain rose crêpe Vionnet-ish negligé, trimmed only with faggoting, that is the kind of thing you must have.

MORE ABOUT LINGERIE

Then I should certainly go, if I were you, to Vera Sanville's, where everything is unique to a point that I can only call appetizing. Among those high lights that are all I can mention, there is a model of sheer triple voile, with little shoulder-straps of braided crêpe, which has an extremely high waist-line and is absolutely unadorned. This can be made as a nightgown, trimmed with contrasting bindings to match the shoulder-straps, or (Continued on page 104)



ETON—A T-Strap Sandal in black, brown or blue kid, with white kid piping; also in white or black satin or crepe with silver or gold kid piping.

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IF YOU MUST MARRY

(CONTINUED FROM PAGE 101)

a slip or a combination or the whole lot. Then, there is a confection for evening, brassiere and the minimum of pants joined together in a remarkable way and made entirely of pink dyed lace. This is a good place for the really regal nightgown, the sort of thing with quarts of lace, made of satin, with a long-sleeved chiffon jacket to wear over it, making it really a negligé.

While you are trousseau-buying, you should certainly give a thought to Franklin Simon's bridal department, which does a grand thing of fitting you out with lingerie within a budget, and very well, too.

Aside from these practical observations, the brides had a few things to say about the colour of lingerie. They all seem to have a weakness for white; more and more of them are having a lot of white underclothes. And the newest trick I have heard of for some time was done by a bride who had all her daytime underclothes made in pale beige sheer crêpe, with brown monograms, which is really new. They also seem to feel that, for the main bulk of the lingerie trousseau, it is well to find one model which becomes you, and is what you are looking for, and order that one in various materials and various trimmings and various monogramming, rather than to pick out a dozen different models.

CONCERNING GIFTS

● Let us go on to a few remarks about presents to bridesmaids and ushers. Time was when a wedding meant that each of the ten ushers received a gold knife from the groom, and each of the eight bridesmaids received a gold powder-case from the bride, as sure as shooting or that night follows day. But, in these gay and enlightened days, nothing means anything. I mean you don't have to have ten ushers, or any ushers, or you can have fifteen if you want to. The point is that all smart weddings are according to what the bride wants, and not nearly so much according to what she thinks she ought to want.

This mighty principle of emancipation holds true of what brides and bridegrooms are giving their ushers and bridesmaids these days; they give them what they think is a nice and amusing present that the recipients would be glad to have. A recent bride dressed her maids in Vionnet dresses that had very low necks in front; the lace of the lingerie would show; that was one of the charms of the dress. So she gave them each a really beautiful combination, the same as the exquisite white one she wore herself, but of pale peach triple voile with piles of real lace. Her young husband presented his ushers with gifts as smart and thoughtful as his bride's: gold skeleton keys, with the recipient's initials raised on the handles, to be stamped in the screw of the men's several latches.

The problem, analysed by one young woman trembling on the very brink of matrimony, who had hesitated long enough to talk to Shop-Hound, is as follows: for a formal wedding with many attendants, the gift can't be too terribly expensive, and, second,

as one bride put it, "it's dumb to buy some trite, conventional present that every bride since the 'Eighties has given her bridesmaids; you've got to find something amusing and that they'll like and remember you by and that has as much personality as you hope you have yourself." Therefore, here are some things that are worthy of the giving, all of which have been given or will be given by brides of the moment. Jewelled clips, which can be had made of semiprecious stones for very little; those bracelets made of semiprecious beads, in red, green, blue, or black, with or without diamond clasps; really nice shoe buckles made of brilliants (although this is a very special gift and had better be reserved for the single maid of honour, if one is sure she is a shoe-buckle type of girl); gold lipsticks; watches on leather cords; and there is no better present or one that one will be sure the whole bunch of bridesmaids will like and use than really handsome, uniform hand-bags. In the main, though, the bride wants her presents to be of a lasting nature, something that the bridesmaids will go on using and that will serve as a reminder of the big times before the wedding. One bride with bright ideas, whose bridesmaids all drove cars, gave them each a French horn (which is an example of how far such things have gotten away from conventionality), and a similarly friended girl gave her's enamel Saint Christopher plaques for their cars, so that, in protecting these girls from harm, she would share the honours with the Saint.

As to ushers' presents; handsome evening scarfs were given lately by a groom who had a bone to pick with stuffed-shirt presents. Keys attached to gold knives or key-rings seem to be much in demand among males; gold collar-pins are a classic that do not wear out; a really swell present from the groom is pearl stickpins that the ushers will wear in their Ascots at that and subsequent weddings. One young man interviewed by Shop-Hound gave that persistent puppy to understand that cuff-links weren't the thrill they were once. "Every man's been given them by every groom he's ever ushered for. They're overstocked with cuff-links. Now, evening studs, on the other hand, nobody ever seems to think of, and that's what I gave the boys."

WEDDING PRESENTS PROPER

● Turning to the wedding presents proper, the presents that you get given out of the kindness of people's hearts, we strike a slight snag. Because, unfortunately, no matter how smart you are yourself, you can't make people give you what you want, not unless they are great-aunts that you have beaten into submission. You can, and this is done to quite an extent in Washington, leave word with the main china shops and silversmiths of the town what you do and what you don't want, and they will also warn prospective givers of what has been sent to you already, and thus save you from repeats, that bane of the bride's soul. It's a pity (Continued on page 106)

Prices of
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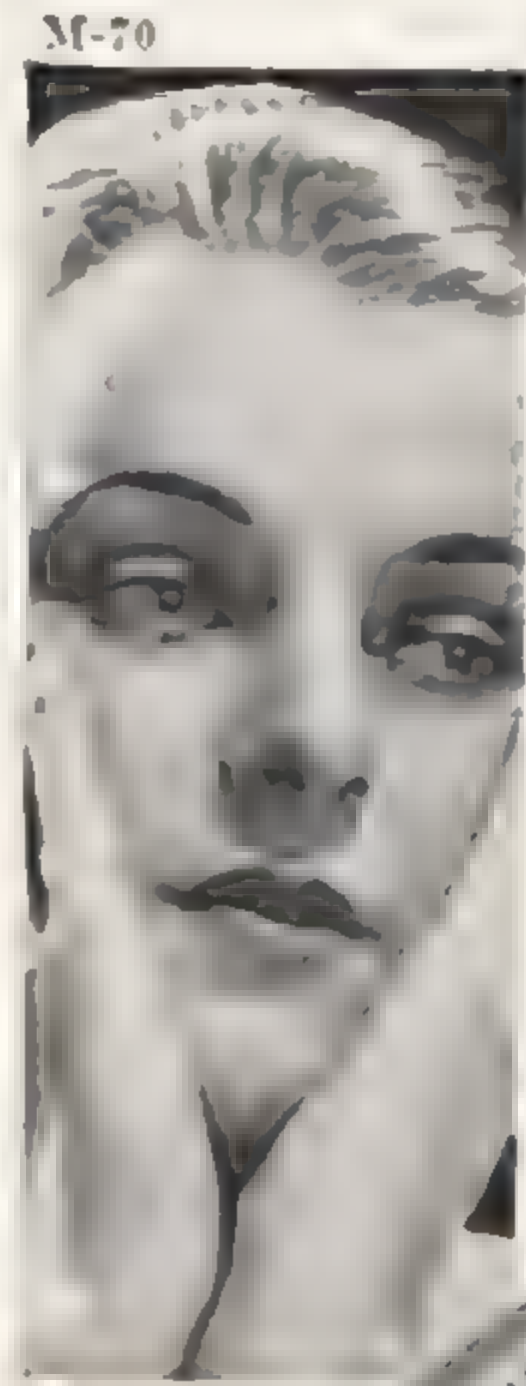


chewing gum exercise explained below is prescribed by a noted beauty specialist. It helps to prevent unbecoming wrinkles, saggy tissues and double chins.

Try This to beautify the face. Press the knuckles very gently under the chin and chew **DOUBLE MINT** 25 counts.

Do This Keep chewing 25 more counts with the hands flat against the face to feel the muscles pull and tighten.

and This Place fingers lightly on the cheeks. Chew on one side and then on other 30 counts swinging head in rhythm.



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● Make a weekly habit of patronizing your beauty shop — a daily habit of chewing Wrigley's.

Informally Yours



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THE FINEST STATIONERY IN AMERICA TODAY IS IMPORTED UNDER THE LINWEAVE WATERMARK

IF YOU MUST MARRY

(CONTINUED FROM PAGE 104)

that New York is so big and so vague that this excellent system can't be carried on here. Well, it can't be helped. What can be helped is how you spend the checks that are given to you for wedding presents. Think well before you blow them in. If you're going to use them on your new apartment; well and good. That seems to be the way most of our brightest and best brides are spending theirs; and you'll have something to show for the expected generosity of Uncle Bartholomew.

NOW'S THE TIME FOR LUGGAGE

• There is one adjunct to the trousseau which is a good point to bear in mind apropos of wedding checks, and that is luggage. Never again in your life will you have the chance to get all your luggage at once, and have it all nice and matching. If you do decide to invest in bags, go around to Arthur Gilmore's and see what you shall see. Of course, Vuitton is a classic, and a good thing to have, as it's a staple that can be matched up by further pieces at any time and all over the world. Aside from that, Gilmore has some other very new luggage that is superb. It is made of real patent leather, absolutely plain and untrimmed by any contrast, just plain glittering blackness in various splendid sizes and types, lined either with yellow fabric or perhaps with red morocco leather, whatever you want.

Then, there are the smart and new airplane bags to keep in mind. Neither should you forget the eternal value of calf or cowhide or pigskin, with cases of brown or beige canvas adding to their chic and protecting their surface. This is the time, too, to blow yourself to a really grand dressing-case, if you haven't a really glorified one already. Now is the time to have exactly what you have always wanted, and the most satisfactory way is to have the bag specially made for you, to include all the bottles and boxes and jars and compartments that your little heart could wish for.

A LESSON IN CHIC

One bride of last month took the whole paraphernalia of her dressing articles to Arthur Gilmore and had him make a bag around them, and it was a miracle and a lesson in chic. It was made of pigskin lined with red morocco, and it included the most incredible number of things and spaces and opened in an unusual way that spread the whole out at once, so that you could go to work on your face without having to unpack at all. Remember, you can have wonderful little bags made for you, tiny, but chock-a-block full of things, that are marvels of compactness and very amusing, too. Some people prefer them to big bags, since they can carry them in their own hands, and, as they are often intended to hold jewels, this is something of a point. Anyway, the thing I am telling you is not for a minute to forget luggage in your plans for a trousseau, and to use any means, fair or foul, to obtain the smartest you can get.

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

THE BUSINESS OF FASHION

(CONTINUED FROM PAGE 89)

hope they are true. We try very hard to make them so. After all, to reach a good average is surely not beyond the average person, but to set and maintain a standard—that demands more than average taste, more than average quality. It needs eternal vigilance and a whole lot of caring.

Don't be afraid of being too difficult to please. Ready acceptance is the path of mediocrity. Cultivate an ability to criticize ably and constructively. People may not love you for it, but they are bound to respect you if your opinions are sound.

That is what I should like to see this Fashion Group become—a body of well-equipped, able critics of the mode in all its phases. Oddly enough, there are thousands of well-known reporters of fashion, but has any one ever met an accredited fashion critic? And why shouldn't there be any? There are recognized critics of all the other arts—painting, sculpture, literature, the stage. Let a poor unfortunate artist, writer, or actor put forth an unworthy offering, and the press is free to flay him at will. But, for some reason or other (can it be advertising?), the great fashion designers—who consider themselves just as much artists as any other creators—have escaped all published criticism. Either we speak well of them in print or we do not speak at all.

Learn to trust your own judgment—don't depend merely upon labels. Just because somebody whose taste and knowledge you believe in tells you a thing is smart or right, don't be content to let it go at that unless you, yourself, can see why it is good. We should train our eyes and our judgment until we have sufficient discrimination to choose a good thing wherever we find it, regardless of its label or its price. In that way we can become real authorities in our own right.

The best way to familiarize yourself with smart fashion is to have a speaking acquaintance with it—or at least a bowing acquaintance. If you happen to have a social position that brings you naturally into touch with people of taste and places of fashion, your rôle is much easier. If you haven't it, avail yourself of every opportunity to observe the current mode correctly worn. Lunch, occasionally, at a fashionable restaurant, even if you can't order anything but an egg Florentine. Go to first nights at the theatre, go to the opera, the races, the polo, and study the snap-shots of the mode.

If you are in a position to do it, try to get your firm to send you to the fashionable resorts—Palm Beach, Newport, and the others, and, above everything, get to France as soon and as often as you can. Once in Paris, you are at the source of the mode—fashion is born there, and, from there, it travels far and wide. Of course, go to the Openings—and go with a perfectly open mind. Don't think that because a house has a great name, all its models are bound to be good, and don't think that a small house may not have some good ones, too. Don't think about labels—think about facts.

These Openings form the most intensive training-ground in the world for a student of fashion. It is here that your powers of observation and your critical judgment can become sharpened against the whetstone of a thousand varying opinions. You are in the market-place of the mode. Listen! Don't talk—listen—observe—think. Make notes of everything you see—written notes, if you can. If not, mental ones. It is excellent practice.

Give yourself time to let your own impressions crystallize. Don't be carried away by the obvious and the spectacular. Everybody is sure to see that. It is the sophisticated eye, the trained taste, that spots the subtly simple, the elegant, the really smart dress at the first glance. But remember that that is the dress you love to wear and the one that is likely to outlive a dozen tricky little models.

Try to be articulate about fashion, but don't become articulate before you have learned to think beyond the stage that dismisses everything with one or the other of our popular adjectives—divine or lousy!

And in the fashion business, whether or not you intend to become a designer or an artist, it will be a tremendous asset to you if you learn to draw, even if you can only draw well enough to make croquis, little rough sketches. These will be very valuable, no matter what branch of fashion work you pursue. And, if possible, develop the ability to write. Learn to write about what you see with originality, with colour, and with verity.

In short, if you can have the sophisticated view-point of a woman of the smart world, the sensitive perception of an artist, the clarity of thinking of a Walter Lippmann, the common sense of a hard-boiled business man, and the flawless taste of a perfect lady, you'll be an ace in the fashion game.

TO OUR CONTRIBUTORS

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20
for
20¢

F L E E T W O O D



THINGS WE TREASURE

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Robert Montgomery



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Robert Montgomery

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